BRVSH AND PAIL

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JUL 14 1921

Important Edition

CONTAINS SPECIFIC INFORMATION
REGARDING OUR

1920 Spring Advertising Campaign

YOUR EARNEST CO-OPERATION
WILL MAKE THIS A GREAT
SUCCESS

JANUARY--FEBRUARY

1920

THE UNIVERSITY
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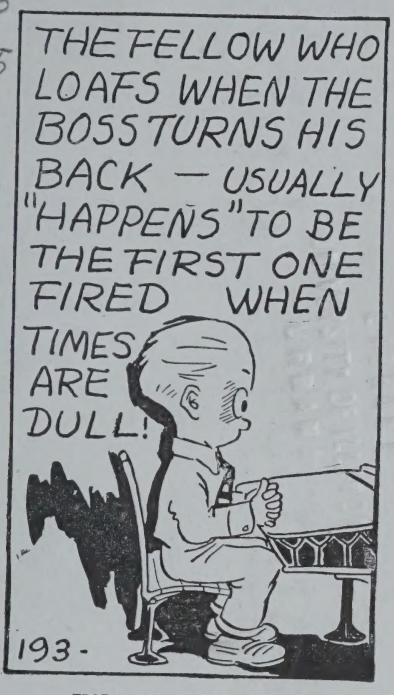
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BRUSH & PAIL

Vol. XII JANUARY—FEBRUARY 1920 No. 1

698.05
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JUL 6 '38 TROXEL



WHAT OF 1920?

There will be births. There will be deaths. There will be happiness. There will be sorrow. There will be successes and there will be failures. To what extent do we control our own destiny? How far may we go toward attaining health, happiness and prosperity, and how far in the opposite dare we travel without actually encountering disaster?

At no time in our existence have we so thoroughly recognized our interdependence, one upon the other, as now. Never has it been so definitely impressed on our consciousness that the success of one contributes to the success of all, and that a calamity to one must in a measure affect all of us.

Within a short period of time we have learned much as to the power of the Government under which we live and the helpfulness of the individual in a great crisis. Factories have been closed, food has been appropriated, arbitrary selling prices have been fixed on commodities, our young men have been taken, sent to foreign countries to face death and disaster as well as to achieve glory. Who has done this? A few men delegated with authority and backed by the great American people. Thus we Americans, the greatest sticklers in the world for individual freedom and personal liberty, the right to do as we please, live as we please and opposed to any

rule by king or kaiser, have not only submitted to all this dictation with cheerfulness, but have earnestly co-operated in every edict from lightless nights to gasless Sundays that American principles might survive and none might suffer, but all enjoy such resources as were at our command.

Having passed through all this, having been largely instrumental in winning the greatest war in history and helping to establish all the earth on a firmer and safer basis of existence, shall we not now carry on, not as selfish individuals, with no regard for the rights of others, but rather as citizens of the greatest country on earth, with a policy of equality, fraternity and good will, the motto "One for all and all for one" that will enable our mines, shops, farms, stores and factories to produce to the limit for supplying the great demand now being made upon us. If so, then 1920 is to be a year the like of which for prosperity the history of no nation records.

If, on the other hand, all the lessons of the past years are to be forgotten or disregarded and the slogan of the laborer shall be "The minimum of work for the maximum of pay," and the slogan of the employer of labor be "Grab, grab, grab," and not "Give and concede," then 1920 will have its troubles and we will have failed to realize our possibilities and all will suffer. Honest, clear-headed thinking on the part of the laborer and the employer, whether in mines, factories or farms will, we are sure, bring about conditions altogether sane and satisfactory. J. L. HAMILTON.

What's the Use?

A banker friend of the writer's said recently: "Mr. Hamilton, what is the use of spending the large amount of money you say you have contracted for in advertising Alabastine for 1920? Is it not a fact that you can secure all the business you want and save this money?"

"Is it not a fact that Alabastine is so thoroughly established in the minds of the great buying public that further expenditure in advertising for years to come is useless waste, I may almost say a foolish idea?" What is the answer?

The answer, Mr. Banker, is very simple.

Alabastine is sold throughout the world and for it there is a very general and growing demand. That demand and satisfactory sale is the result primarily of two generally recognized causes.

Alabastine, through careful manufacturing and the use of only high quality materials, possesses the merit which satisfies the public and causes repeat orders to come to the dealer.

Advertising alone without quality back of it would never have produced these results.

Quality without proper publicity advertising, through whatever channels it may have been done, would have been unrecognized and unrewarded.

The jobbers buying Alabastine in carload lots, who have within the last three or four months stocked—and many of them have stocked liberally—have done so as a result of their faith in Alabastine as a materil and their confidence in the ability as well as the avowed intention of the Alabastine Company to continue a policy that will make Alabastine more of a live asset and a standardized product on the market than it has ever been before.

The local dealer buys Alabastine unhesitatingly because he knows it will sell and because he appreciates that the activities and the resources of the Alabastine Company are back of him.

We owe it to these enterprising dealers, we owe it to ourselves not to break faith with them or lessen their confidence in our ability to create, maintain and increase their business and their confidence in us.

Had we now on our books all the business we could attend to for one year we could not and must not overlook our plain duty to take care of our friends, move their stocks and retain their confidence and good will, which constitute by all means the largest part of the present assets of this Company.

Fortunately we are equipped to take care of the business we have and much more business that will surely be created through the wonderful work that will be done in advancing Alabastine's popularity and increasing its sales. ....J. L. HAMILTON, President.

YOUR CLERK

Is He Bundle Wrapper or Business Assistant?

No man can do good work in the dark. You can't even put Alabastine on a wall in the dark and make a good job of it.

Then how do you expect your clerks to help you make the business hum if they are working blindly?

Take the man behind your counter into your confidence. Teach him your business. Give him a chance to help you run it. Tell him what goods to push and why you want to push them. Let him understand what stock brings you the most profit and why. Maybe it costs very little to handle this product and you can sell to unusual advantage. Does your clerk know this? Here's another item that's a slow-mover and you have to get a long price. YOU know these things, but does the man you depend upon to sell them?

Take your clerks into your confidence. If you have one who is not worthy of confidence fire him and get one who is.

Someone has said that business is sensitive. So it is; you must be extremely careful how you invite it and of the way in which you treat it when it comes. It never stays where it is not wanted.

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Going Up

Some real student of merchandising has laid down four rules which are worth following, and which we believe all successful storekeepers do follow to a greater or lesser extent. Anyway, they are good enough to put in Brush and Pail just as a reminder.

1. Read.
2. Listen.
3. Observe.
4. Think.

1. READ a good representative trade journal. Know what is going on in your trade. Study the stories of advanced methods. Profit by the mistakes and failures of others in your line of business.
   A reputable newspaper. Keep up with what the world is doing every day. You cannot be called progressive unless you do.
   Good magazines. Get the thoughts of the best thinkers on great world movements, and a few short stories now and then will not hurt you.
   Good books. Not the time-wasters, but real expositions of human character or human events.
2. LISTEN. Attend your trade association meetings if possible. The get-together spirit in any industry solves problems, removes obstacles, creates cooperation and means less worry, less work and more money for everybody.
   Join your local Chamber of Commerce. Be a booster for your town and get the benefits of the other fellow's efforts in the same direction.
   Attend lectures by big men wherever possible. Some of the best brains in the country go to small towns as well as large, and you will not be a smaller man if you learn something from lecturers regarding science, history, geography, economics, travel or nation building.
   Hear political speakers. Your government will be as good as you and your fellow citizens make it. Better government means better business.
3. OBSERVE. Study your employes so that you can make them worth more to you and to themselves. Study the business methods of the dealers in your trade and profit by the experience of others. Keep your eyes open. A certain man we know got a real whopper of an order by noticing that the interior decorating of a big office building needed attention.
4. THINK. No two business institutions are exactly alike. You cannot copy the other fellow absolutely. You must originate at least 60 per cent of what is done in your store. You have to adapt as well as adopt.

For the Land's Sake

Two Tommies went into a restaurant over on the Eastern front and said to the waiter, "We want Turkey with Greece."

The waiter replied, "Sorry, sirs, but we can't Servia."

"Well, then, get the Bosphorus."

The boss came in and heard their order and then said, "I don't want to Russia, but you can't Rumania."

So the two Tommies went away Hungary.

WHY HE LEFT THE FARM

Another Version of the Same Story Which Beats Any Editorial Comment We Could Make

"Why did you leave the farm, my lad?
Why did you bolt and leave your dad?
Why did you beat it off to town
And turn your poor old father down?
Thinkers of platform, pulpit, press,
Are wallowing in deep distress;
They seek to know the hidden cause
Why farmer boys desert their pas.
Some say they long to get a taste
Of faster life and social waste,
And some will say the silly chumps
Mistake the suit cards for their trumps
In waging fresh and germless air
Against the smoky thoroughfare.
We're all agreed the farm's the place,
So free your mind and state your case."

"Well, Stranger, since you've been so frank,
I'll roll aside my hazy bank,
The misty cloud of theories,
And tell you where the trouble lies:
I left my dad, his farm, his plow,
Because my calf became his cow;
I left my dad—'twas wrong, of course—
Because my colt became his horse;
I left my dad to sow and reap
Because my lamb became his sheep;
I dropped my hoe and stuck my fork
Because my pig became his pork;
The garden truck that I made grow
Was his to sell, but mine to hoe;
It's not the smoke in the atmosphere
Nor the taste for life that brought me here;
Please tell the platform, pulpit, press,
No fear of toil or love of dress
Is driving off the farmer lad,
But just the methods of their dads."

—Anonymous.

Profits and Prestige

A very heavy percentage of dealers on our books have been there more than five—many for twenty-five years. This fact has a deep meaning for you. It shows permanency. It indicates that Alabastine is a product which makes good in the dealer's stock as well as in the decorator's pail and on the home owner's walls.

Wise men seek security in their business. The sales effort put into Alabastine this year will pay you profits next year as well.

You never have to sell Alabastine to a customer but once. After that it is simply a matter of taking orders. This reduces overhead.

Are You a Cheap Clerk?

Pardon us, Friend Clerk, what we mean to say is, "Are you a clerk or salesman that delights in selling cheap goods?"

A strong argument in times past was, "I have something just as good, or the same thing under another name, that I can sell you for less money." Among intelligent buyers this argument has now lost its selling force and has been put into discard by real salesmen. Intelligent shoppers know that manufacturers and dealers do not qualify as philanthrophists. They know that when you offer them something claimed to be just as good for less money that there must be a reason, and they also know that the manufacturer and your employer would get just as much for this cheap article as for the other if it were possible to do so.

In short, they know quality is not there or price would accompany quality. But a quality salesman takes pride in selling the best and getting the most profit and satisfaction. Your employer is not so much interested in price or volume as he is in profit. Never was there a time when the common people were demanding good goods and willing to pay the price for them as now. They do not want cheap goods; they want good goods. They do not want gold bricks, they want value for their money, and it is no selling argument to say that such-and-such a thing is cheap; rather say: "Yes, this cost more than some other brand, but it is worth more. It has an established reputation as the best and will insure you satisfaction."

Pardon us for making a personal application of this, but just take your pencil and figure out the profit made on every sale of 100 pounds of Alabastine and then compare this, if you please, with the profit on any like investment represented by goods that you have in stock.

The Customers Paid

A Hebrew storekeeper, to the surprise of his brethren, suddenly decorated his window with a gorgeous new blind.

"Nice blind of yours, Isaac," quoth his neighbor.

"Yes, Aaron."

"Who paid for it, Isaac?"

"The customers paid, Aaron."

"What! The customers paid for it, Isaac?"

"Yes, Aaron. I put a leedle box on my counter 'for the blind.' And they paid for it."

The Dissembler

A sergeant was so much given to using bad language on the parade ground that some of the men complained, and the C. O. interviewed him and told him not to let it happen again.

The following morning the sergeant was in charge of a very ragged squad, and after keeping silent for a considerable time he eventually burst out with:

"Bless you, my pretty dears; you know what I mean!"
—New York Globe.

How Did You Treat the Last Customer?

When the last customer entered your store did you say "Good day," or did you grunt or say, "Anything for you?"

Did you smile when you greeted him or did you wear a black stare?

Did you rise at his approach or remain seated, giving the impression you were too listless to offer service?

Did the last customer ask to be served, or did you approach bristling with business and attention?

Did the last customer find what he asked for in your stock, or did he leave without buying?.. Why didn't he place an order?

Did you serve the last customer to the best of your ability, or was he compelled to drag the words from your mouth?

Did you have at hand the goods that last customer asked for, or did you dig under counters or in upper shelves, causing needless delay?

Did you display more goods than the last customer asked for, or did you simply show what he asked for and let it go at that?

Did you carefully count, measure or select the goods asked for, or did you guess at the quantity?

Did you handle the goods in a pleasant manner, or toss them back on the shelves when he did not buy?

Did you chat in a friendly way with your caller while he was waiting for change, or did you lose all interest in the transaction after the sale was made?

Did you call attention to other goods or novelties in your stock while the caller was waiting for his parcel to be wrapped?

Did you make a neat package, or did you think that untidy bundle you handed him good enough?

Did your last customer impress you as one who would call again, and what method did you use to instill that thought?

Did you place the customer's change in his hand, or "dump" the change in a heap and let him fumble for it as best he could?

Did you thank that last customer for his patronage, or did you take his money without this courtesy?

Did you wish your last customer a pleasant "good day," or a cheery "good by?"

Did you feel that he would call again, and, if not, why not?

Did you realize that the last customer that left your shop is an asset to your business?—Philadelphia Public Ledger.

Governess—When did William the Conqueror come to England?

Pupil—I don't know.

Governess—But doesn't it say in your book "William the Conqueror, 1066?"

Pupil—Yes, but I thought that was his telephone number.—London Opinion

"Team Work Pays"

Hanging on the wall in the office of one of the big Chicago packers there is a series of six pictures showing two pails of milk about forty feet apart and two calves tied together with a ten-foot rope. Each calf is trying to get to a pail of milk. In the first three pictures the calves are pulling each other first one way and then another, and, being equally matched in strength, neither snceeeds in reaching his pail. In the fourth picture they get their heads together. In the fifth they both go over and drink out of the right pail, in the sixth both go together and drink out of the left-hand pail.

Under these half-comic pictures in the office of a multi-millionaire is the motto "Team-work Pays."

Have you ever thought of "team-work" in your business? Suppose you and the decorator get together and try a little co-operation. When a customer comes in why not say a good word for the decorator, who, after all, is just a dispenser of your goods. And when he comes in get him to look over your stock and recommend to his patrons the goods you can furnish. A spirit of mutual helpfulness will do much toward making money for both of you. Pull together instead of apart and you'll both reach your destination sooner. Team-work with your store force of clerks secures results.

Intensive Merchandising

That's the scientific name for good store-keeping, and it is largely a matter of selecting your stocks.

The expert buyers in the big stores size up a line of goods on four points in the order named below:

1. PROFIT. You are carrying all the expense of handling. Is there enough profit on each sale to make it pay?

2. CUSTOMER SATISFACTION. Is the line pleasing to your trade? If it won't "repeat" you are wasting time to introduce it. First sales ONLY seldom pay.

3. OVERHEAD. Cost of handling counts up big. How about it? Is it bulky stuff you have to warehouse? Something your customers can't carry with them and you have to deliver? Does handling injure it? Does it become "shop worn" quickly? Is it something that wears out and has to be replaced, bringing new sales, or does it last forever? Is it in package form or do you have to spend money weighing, wrapping, tying up, etc.?

4. FLOOR SPACE. You are paying rent or have money invested in floor space and shelf room. This has to be considered in deciding your selling price. It may not be as big an item with you as with the big city stores where rental runs into hundreds of dollars per square foot—but it counts just the same.

Adding Insult to Injury

Nurse (complaining of small boy): "And then again, madam, he's forever asking me all manner of questions. And, what's more, he knows the answers!"

WHAT'S THE BIG IDEA?

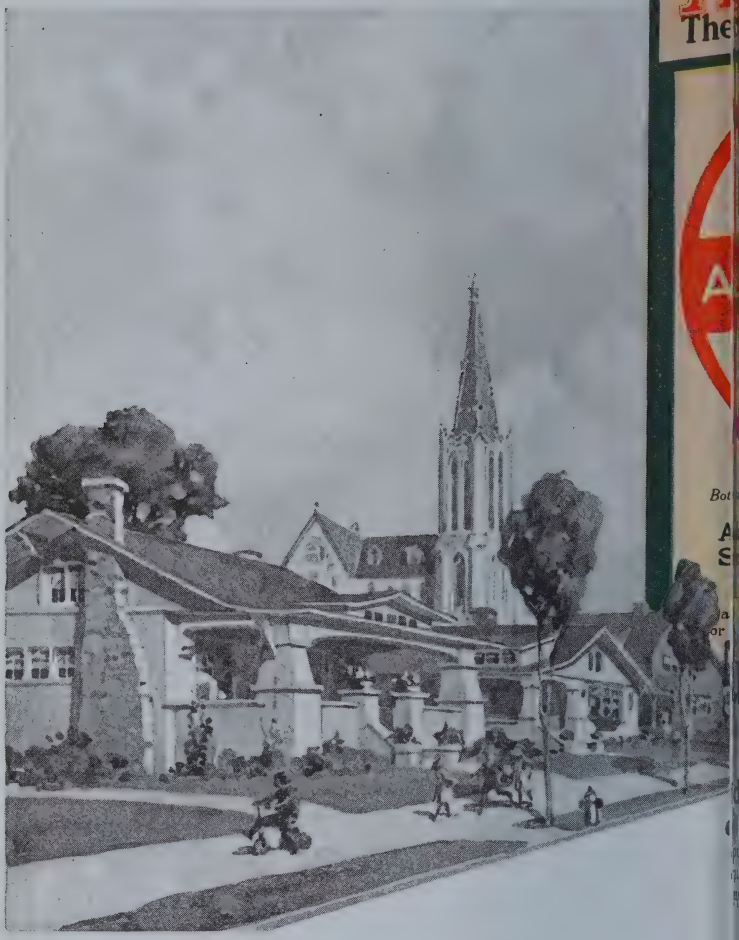
The center spread in this issue is an exact reproduction of an advertisement to appear in the March issue of the Pictorial Review, with a circulation of two million and an estimated number of readers of each copy at five. If this be true—and we have good evidence as to the two million circulation—it would mean that in the neighborhood of ten million people will see this ad when it appears, will get Alabastine thoroughly into their consciousness and will have the package visualized so that they will know the Alabastine package when they see it.

It seems unnecessary, Friend Painter, to say to you that this gives an opportunity for you to get more work and better work in the Alabastine line than ever before. It insures that thousands of people having homes to decorate and building new homes, as well as church trustees, school directors, movie picture managers, etc., will be employing many practical men in using the goods that they know to be absolutely right and to which their attention has been called so prominently.

Take the hint and get busy. Don't wait for spring when your outside work comes on and every practical man is worked to death, but get busy right now among your customers, if you have not already done so, and you will find results will follow your efforts.

In 1920 the great consuming public are going to be in a more receptive mood for Alabastine than ever before and it is up to our friends, Alabastine users and advocates, to cash in on the work that we are doing. This is only one of a series of very attractive advertisements that will be run in the Ladies' Home Journal, Delineator, Designer, Woman's Magazine, Woman's Home Companion, Good Housekeeping, Cosmopolitan, Red Book, Literary Digest and others. 1920 is bound to be a world-beater in our business and here's hoping that it may be in yours. ALABASTINE COMPANY.

To Get Alabastine Results You Must Ask for Alabastine by Name



Used in Better

Ala

The National

ARTISTIC results, ease
these features have made A

No trouble — nothing complicated —

To Get Alabastine Results You Must Ask for Alabastine by Name

No Package Genuine Without Cross and Circle Printed in Red



Used in Better Homes Everywhere

Alabastine

The Nationally Accepted Wall Tint

ARTISTIC results, easef application, economy and durability—all these features have made Alabastine the nation's first choice—the ideal wall coating.

No trouble — nothing complicated — simply mix Alabastine, a dry powder, with cold water and apply with a suitable wall brush on new walls or old—any interior surface; plastered walls, wallboard, over paint, burlap or canvas, or even old wall paper where it is fast, has no raised figures and contains no aniline dyes. Alabastine comes in all the popular standard tints. Any unusual color you may wish, to match furniture, drapes or rugs, may be secured easily by intermixing these standard tints.

Look for the Cross and Circle Printed in Red

The Alabastine trade-mark — a cross and circle printed in red on every package—is your guarantee of satisfactory results, and absolutely sanitary walls. For more than 37 years Alabastine has been used and tested in homes, churches, clubs, theatres, office buildings, apartments, auditoriums. Best decorators use it, best stores sell it, best architects specify it. Your home will please you more if its walls are Alabastined to harmonize with your taste in other furnishings — Alabastine instead of kalsomine or wall paper. Should you employ a decorator, tell him to bring Alabastine in original packages — thus insuring the most modern and beautiful walls.



Write for Interchangeable Color Chart

It offers many valuable color suggestions for various rooms. Our Art Department, too, is at your service to advise you in detail just how best to decorate your home. All of our talent and experience is at your disposal.

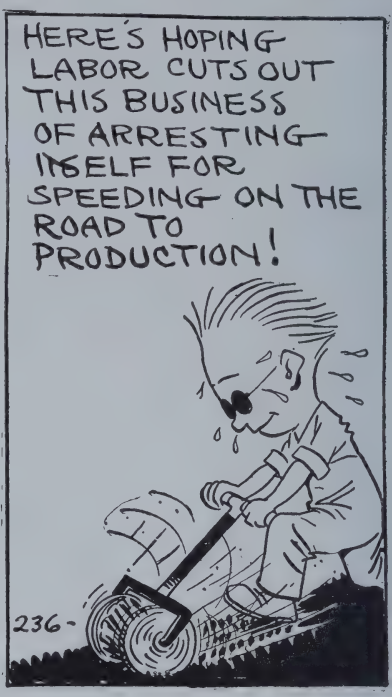
PRICES

5 lb. package white Alabastine	*75c*
5 lb. package tints Alabastine	*80c*
Special deep shades (No. 33 dark green—No. 58 deep brown)	*95c*

The Alabastine Company, 000 Grandville Ave., Grand Rapids, Mich.



Your Local Dealer Is Entitled to Your Trade



We Fiddle and Fiddle While Rome Burns! Oh! The Pity of It!

A Statement on the Times by John S. Capper, President Capper & Capper.

The world is hungry for the things we eat, wear and use. Stark hungry! The cupboard is bare as a bone. Prices mount to staggering figures and the cry of our workers is—more pay; shorter hours—and then a shortage shoots the price of things up another notch; again the cry—more pay; less hours.

Ye Gods! Must the vicious circle continue? Shall we never see that it is more hours we need, that to reduce the cost of the things we use, we must produce not less but more?

I just received a cablegram from my brother in London, reading, "Market bare, prices awful, hopeless, sailing home. Oh, if Americans would grasp their opportunity."

Prices had gotten so high in this country and merchandise so scarce, we sent two of our firm abroad, hoping to find what we needed and at lower prices. The cable message is the answer! Merchandise is even shorter on the other side than here. They have nothing to sell and their shelves are bare. They want to buy—to buy from America—to buy the things that Americans make—and the answer of our workers is—reduce our hours—44 hours a week instead of 60—a cut in production of 25 per cent.

The writer sympathizes with those who work. He understands what hard work, privation and the struggle of life is—he has lived it. He has walked eight miles a day to earn fifty cents, carrying water for the workers who built the town of Pullman. He has gotten

out of bed at 3:00 o'clock to milk 15 cows on a winter's morning. He has put in 15 hours a day in a store. He is not a natural born plutocrat; rather—he is the son of a steel worker. He feels that he knows the needs of those who struggle, but anyone would be indeed foolish who failed to see that the waste of time by carpenter, plumber or other worker in turn raised the price of rent, raised the price of the very clothes that he himself wore, and everything used by him or his fellow worker.

Short hours in the city has made the farm worker restless; he, too, wants short hours and increased pay. May Kind Providence preserve us if farm workers ever insist on 44 hours per week, or an eight-hour day. You and I, my friend, will go hungry. I farm 800 acres and I know what short hours in the city is doing for the farm.

We may keep high wages, we may keep our present scale, and still reduce the cost of living by a simple remedy—work—good, hard, honest, faithful service—not 8 hours, rather 10 and then some. Let us for one year, at least, resolve to work, and work like h——!

Where Germany Is Making Good

Not one, but many reputable witnesses from Europe are telling us that in Germany the whole idea is now coming to be work, and work, and then more work. The people are willing and anxious to work twelve hours a day if they get the opportunity. This is not in accordance with our own ideas of labor conditions under normal circumstances, but these times are abnormal, and the need of Germany is great.

Who will win this war in the long run? Evidently the nation which does the most constructive work. If Germans work twelve hours a day while those in other countries work eight, it is evident what is to result. This is not meant as an argument for the twelve-hour day—far from it. But it is necessary to point out that the people who work hardest and produce more will recover quickest, and then will have a commanding position in international trade.

Possibly with American machinery and other conditions this country can compete with Germany, but it will not be with idle mills or shiftless workers. The prizes of this world go to those who seek them with the most intelligently directed energy. This country needs to keep its eyes on Germany which hopes to win ultimately, although apparently it has lost all.—The Philadelphia Bulletin, Sept. 27, 1919.

A La Pershing

Does Blabby think kindly of his own oratorical powers?

Does he! Why, when he visited the tomb of Wendell Phillips he bent reverently above the great orator's last resting place and murmured, "Phillips, I am here!"

Food Control

Cheerful Idiot: "Then, just look at the anomalies of the food control. Bacon and pork, f'r instance; I know all about pork and bacon. Now, just let me tell you—!"

Various Methods for Frosting Glass

Alabastine Company, Grand Rapids, Mich.:
Gentlemen:

In your Brush and Pail of September-October, 1919, just received, I notice that Mr. Roark of Missouri asks for some brother painter to give him a formula for frosting window glass. This is a good one from many years experience.

First clean the glass well on the inside—use lead if possible. Mix with boiled linseed oil and turpentine, NDoes Blabby think kindly of his own oratorical pow- a piece of ⅞ or 1 inch board, size about 4x6 inches. Work two edges on a level so as to get on edge of glass and corners. Nail a small piece of lath for holding same on one side—on other side tack cheese cloth with six or eight layers. This I call a froster. Now you are ready for work... Paint glass inside. Don't put too much paint or it will crawl. Spread or brush it well all even. Work your froster at once or apply and lift it straight off. Work it on so until you get an even finish, which should appear as a stain glass. This froster takes off all brush marks. If you wish, first try it on a scrap piece of glass and let us hear through our valuable Brush and Pail of your result.

Respectfully,
ULYSSE POIMBOEUF, La.

P. S.—Don't tack cloth on frosting surface side as the tack heads will show in the frosting. Should you wish to use froster the next day tack two or three layers of new cloth as frosting with dry paint on froster will not do good work. See that your paint is free from old paint skins.

Editor Brush and Pail:

In the September-October issue of Brush and Pail I see where Mr. L. W. Roark asks for a formula for frosting glass. I give him the following:

Make a solution of gum arabic in water and dissolve in this solution all the rochelle salts it will take up, let it stand over night and after the glass has been well cleaned flow on a coat so that it will not run. When dry flow on a coat of Demar varnish. The solution may be colored with distemper color.

Another: Use white sugar of lead, grind fine in oil apply same as any oil paint; while still fresh pounce with a wad of cotton batting to get the mottled effect

Yours truly,
FORREST CHARTER, Ohio.

Brush and Pail:

Answering L. W. Roark, Missouri, in the September October Brush and Pail, about frosting window glass I always have success by mixing a good flat paint witl a little coal oil added. This keeps the flat paint fron drying too fast. Then I use a small brush or a wad o cheese cloth. This gives an even mottled effect.

I appreciate Brush and Pail as I get lots of good in formation out of it. I have 15 rooms in the Hote Granada here to do this week. I am using Alabastine

W. C. FOWLER, Ala.

Alabastine Co.:

Tell Mr. L. W. Roark, Missouri, that an easy and cheap way to frost window glass is to give it a coat of Demar (white) varnish and sprinkle with powdered pumice stone... Yours respectfully, E. LANE, Wis.

To Brush and Pail, of which I am a reader and great Admirer. I have used Alabastine for several years:

Tell Mr. L. W. Roark of Missouri that he can take sugar of lead, cut it with turpentine and thicken with a little Spanish white and stipple it over the glass. I have had good experience with this in frosting glass. Respectfully, S. T. BUSKINGHAM, Conn.

He Profits from Alabastine

Alabastine Co., Grand Rapids, Mich.:

Check at hand for $8.49. Thank you for same. Will send more coupons later.

As to Alabastine, it is the only water color on the market that I will use. I have used it quite extensively and have never had any difficulty in getting a perfect job. Enclosed I am sending you a small clipping of the Fayette County Home, just completed with Alabastine. Used all told nearly 2500 pounds of Alabastine, also nearly 1000 pounds of lead, Carter lead, on this job. I had quite a few stains of various kinds to contend with, but they gave no trouble as I first sized them with varnish size, one quart of the best heavy body varnish to two quarts of gasoline. This will kill all water stains. On some asphaltum stains I used this size then coated with lead and oil, followed with Alabastine and got a perfect job. For me there is no other water color but Alabastine.

As to Brush and Pail, it is a painter's friend, for I find many helpful suggestions from other painters. I have been in the game 15 years, but I find no matter how long experience you have there is still room to learn, and I find that Brush and Pail is a big help, for all of us get up against propositions sometimes that are pretty complicated to overcome, but by referring to Brush and Pail you can nearly always find suggestions that will help out, so please keep sending as I don't want to miss a number. Please send me your Color Chart, also Stencil Catalog.

This clipping I am sending is of a job just finished. Have been unable to take a photo of the building on account of weather conditions, but will send it later. Any painter wishing to ask questions of me I will be glad to answer same through Brush and Pail.

Respectfully yours,
H. E. COOK, Ohio.

Spank Her

There was a young lady named Banker,
Who slept while the ship was at anchor.
She awoke in dismay
When she heard the mate say,
"Now hoist up the top sheet and spanker."

An Experience With Bad Water Stains

Alabastine Company, Grand Rapids, Mich.:

Pardon the intrusion, but I feel duty bound to write a few lines to Brush and Pail, as I have been a constant user of Alabastine for over 20 years, and have received Brush and Pail ever since its publication, and never acknowledged same in writing, but have derived many useful things by reading every number.

Will send a receipt for water stains, and, in fact, any kind of a stain on plaster. Little as a stain may be sometimes they are enormous. Some weeks ago I was called out in the country to estimate the cost of tinting a ranch house of eleven rooms. On looking over the rooms I found a bad stain in the dining room ceiling and on the cove drop. The house had been remodeled last spring and the owner informed me they had taken out a hive of bees, also about one hundred and fifty pounds of honey, and in removing the comb had broken some of it and the honey had run through the plaster. It was wet and tackey on the inside. I told the man I could fix it, and I did, but it was no small job. I estimated the ten rooms at $15.00 per room, $150.00, and the dining room at $25.00, as I didn't want to take chances on getting stuck. When I went to work I gave the spot a heavy glue size. But after it dried it was still tackey. Then I gave it a coat of flat paint. Still tackey. Then two coats of white alcohol shellac and tinted the room. In 48 hours the spot loomed up as large as ever. Then I got down to biz. I took two and one-half pounds No. 26 Alabastine, one pint of boiled oil and one pint of white Demar varnish and one-half pint of Nonparel Japan, mixed them all together, took a paint brush and coated that spot, retinted the ceiling and that spot has vanished forever. If you think this is worth anything in time of trouble try it.

Find enclosed 100 Alabastine slips, for which please send me check for same.

Wishing Alabastine all the success due, as I can't find words sufficient to praise it enough.

Yours for Alabastine,

J. M. COLLYER, Cal.

Mr. Hamilton, President of the Alabastine Company, Thinks Aloud

I have been publishing Brush and Pail for 11 years.

It has cost, to do this, a large amount of money, a small fortune.

Each issue of Brush and Pail goes to many thousand painters and decorators.

Do those receiving Brush and Pail derive information or profit from it and do they care to receive it?

Does it give them any new ideas that may be of use in their business or that will make them better workmen and better Americans? Is it carefully read?

How shall I know those who appreciate it and those to whom it goes without being of any interest?

What percentage of the readers of Brush and Pail use and recommend Alabastine?

Thousands of them do read Brush and Pail, are pleased to get it and profit by it because they have

written me and told me so.

Thousands of these painters use, recommend and profit from the use of Alabastine, as they know and as know.

Not only have they told me this in words, but they have furnished the proofs through the sending of the word "Alabastine" clipped from packages of goods that they have purchased and used.

From the many letters and sending of the clipped coupons we can only publish a few. They are genuine and in all cases the coupons from the packages, as mentioned, have been received.

This month I shall print a larger number of these letters than usual, selected from hundreds and covering all sections of the country.

I will do this because I know many readers, for some reason, are not using Alabastine. Some honestly believe that Alabastine is not a meritorious product. Some believe that it is more to their interest to use something else.

I respect all honest men's opinions. I realize we are all interested in those things that will best serve our own interests.

I believe, at the same time, that what those who use Alabastine have to say about it will have more weight than what we, as manufacturers, say.

If Alabastine possesses the merit we think it does, there is not a reader of Brush and Pail but can profit by its merit and our advertising.

Mr. Unconvinced Painter, will you please read the letters that follow; letters that are unsolicited and only a few of the thousands along the same lines that we might offer?

See if these letters do not give you a new viewpoint, consider if the evidence herewith offered does not convince you that the writers are sincere, that they have profited by the use of Alabastine and that you can profit to the same extent. The letters follow:

Alabastine Co.:

About a week ago we sent you 890 labels and ask that you please send us your check for same and oblige.

GAMBREL HDWE. CO., S. C.

Dear Sirs:

Am sending you under separate cover 800 Alabastine heads, for which you will please send me the money. Thanking you for previous favors. Am getting very busy with Alabastine; expect to use between 2,000 and 3,000 lbs. within the next month or two.

I have not received Brush and Pail for some time. Will you please look into the matter and see that I get it? I miss it very much. Thanking you again for this and previous favors. CHAS. H. BARRON, Pa.

Alabastine Co.,

Gentlemen:

half and half, about the consistency of a priming. Get I have sent you under separate cover, regular mail, 973 Alabastine words. Please let me have check to cover same. Thanking you in advance for same.

T. B. FRANCIS, Ky.

Alabastine Co.:

Enclosed find 400 Alabastine coupons, for which please send cash. A. R. ELWICK, Kansas.

Alabastine Co.,
Gentlemen:

We are mailing you today, under separate cover, 300 Alabastine labels. Please send the money for them as we have all the brushes we need.

OELWEIN DECORATING CO., Ia.

Gentlemen:

I am sending under separate cover, by parcel post, 300 Alabastine words, for which please send me check or postoffice money order, and oblige.

JOS. HEWER, S. C.

Alabastine Co.:

I am sending you by mail today 200 signatures, for which send me $6.00 cash. We are using quite a lot of Alabastine now, and as it is giving satisfaction so naturally we are very high on Alabastine as a wall finish. J. J. WILSON, Okla.

Alabastine Co.:

Am sending 300 Alabastine fronts for two of your Free Wall 7-inch Brushes. You will find them under separate cover. R. L. COTTEN, N. Car.

Alabastine Co.,
Gentlemen:

Under separate cover we are sending you 350 labels off packages Alabastine, for which please send $10.50 in cash. We have used over 1 ton of Alabastine this year and expect to use as much again... Yours for Alabastine. PRIEST BROS., Mo.

P. S.—Please send color schemes and book on decorations.

Alabastine Co.,
Gentlemen:

Am mailing you under separate cover Alabastine names from 5-lb. packages, for which you may send me a brush, and oblige. F. C. ALLEN, Pa.

P. S.—Have been a user of Alabastine for 15 years. It certainly is a great wall finish.

Dear Sirs:

I am sending you under separate cover this date 100 Alabastine tags, for which please send me the cash. Have plenty of brushes. No use to make any long talk about your material as the trade knows that it is the only wall finish on the market today. I use it exclusively. Yours truly, FRANK R. ROBERTS, Neb.

Alabastine Co.:

I am sending you some headings from Alabastine, for which you can send me check. I am using Alabastine at present, and it is certainly fine.

GORDON HAVEN ,Wis.

abastine Co.:
Enclosed please find 100 Alabastine words, taken
m Alabastine packages which I have used, and will
glad to receive your check for three dollars. Have
ed Alabastine for a number of years and have never
anged my opinion of it. It is ace high.

J. B. HEAGY, Minn.

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ntlemen:
I am sending you 150 Alabastine names. Instead of
ding me a kalsomine brush or $3.00, please step out
some good brush store and buy me the very best
ther bound white or gray bristle brush you can get
r 3 or 3½ inches wide, if it is not asking too much
you. I use paint brushes for kalsomining. I could
ve sent you several hundred of these names if I had
ly taken care of them.
Just a word or two for Alabastine. I am a painter
27 years of hard down work and study, and have
ed every make of kalsomine in the United States,
d am pleased to say that Alabastine is by far the
st water color I ever used and much less trouble.
anking you for the little book Brush and Pail. I
ink lots of it. Very truly,

D. B. JACKSON, Wilson, N. C.

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ear Sirs:
Enclosed in separate cover you will find 142 Alabas-
ne words. Please send me check for same. I like
labastine very much; have used it in decorating two
urches this summer and fall.

W. EDINGTON, Kans.

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labastine Co.,
entlemen:
Last Saturday I sent you 111 Alabastine coupons by
ail, for which you may send me a check for the same,
nd oblige. JONES QUEEN, N. C.
P. S.—I can always get a good job with Alabastine.
is the best wall finish made. J. Q.

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labastine Co.,
entlemen:
I sent you today 100 labels that I cut from Alabas-
ne pkgs., for which please send me $3.00. I like to
ork with Alabastine because we can use it any place,
a plastered wall or on a steel ceiling, or on a painted
rface, or on top of wallpaper, and always get a satis-
ctory job. If you have any new advertising matter
would like to have some.

OTTO ELIASON & SONS, Nebr.

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labastine Co.,
ear Sirs:
Enclosed you will find 100 Alabastine tags, for which
ou will send me $3.00, and oblige. I find Alabastine
the best water color I have ever used.

BEN KNACK, Ia.

Alabastine Co.,
Gentlemen:

Do you still give brushes for slips? If so, send m brush for the enclosed slips as I have used up t one you sent me. One brush will last with good ca to use up 500 pounds. I have been a user of Alaba tine for ten years and can say it is the only good st for what it is intended for. Please send me the Bru and Pail as I used to get it regular until I moved the city, but have not received any since.

FRED MOOR, Mich.

Alabastine Co.: ———

I am sending you under separate cover 347 Alaba tine labels. Please send your check for $10.41 for t same, as I am well supplied with brushes. Thankin you in advance, I am

W. R. COOKE, Kas.

Dear Sirs: ———

Enclosed find 200 labels of Alabastine, for whi kindly send me check. Respectfully yours,

N. THILL, Ia.

Alabastine Co.: ———

We are sending you by parcel post 450 Alabastin labels. Please send us two good kalsomine brushe 7 or 8 inches, with as long stock as you have. If the labels do not cover all for two good brushes send t balance C. O. D. parcel post. We want two goo brushes.

MAPPIN & HAMILTON, S. C.

Alabastine Co., ———
Gentlemen:

Am sending you 760 tags. Will you please send m the cash for the same as I am well supplied wit brushes at present. Have had fairly good luck in usin Alabastine in this town this year and think that the will be lots of work in that line in the spring as it the only wall covering that is any good, and I sure a for it. Respectfully,

E. E. BELANSKI, Plentywood, Mont.

Alabastine Co., ———
Gentlemen:

I am sending you 300 Alabastine labels or words, f which please send me $9.00. I should have had mor but owing to the fact that I used four 100-lb. keg from which I could not take labels.

I like Alabastine the best of all the prepared wa coverings. I have just finished a 32-room job here.

I enjoy the "Brush and Pail" very much, there is s much good in it for every one. Very sincerely your

JAS. B. WALKER, Sioux City, Ia.

Alabastine Co., ———
Dear Sirs:

I am sending you by today's mail 120 Alabastin words taken from the packages, for which you ma send me $3.60 cash. I have a good brush at presen I am using Alabastine right along and get good result from same. Have calls to do work in other towns 3 miles away for they say I get the best results of an of the painters. Brush and Pail is always a welcom visitor. If you have any good literature send it alon

A. D. ROGERS, Va.

BRUSH & PAIL

l. XII MARCH—APRIL 1920 No. 2



The Underlying Reason for Alabastine Advertising

BY CHARLES F. W. NICHOLS.

The Alabastine Company has been long known as one the most consistent and successful advertisers among nerican manufacturers regardless of size or nature of duct. They advertised without cessation throughout period of the war and now that we are approach- a permanent peace their plans for 1920 have been npleted; the entire campaign in its last details is dy for publication.

t is of interest to the decorators who use Alabastine their work, home owners whose walls show the good te of Alabastine coloring, and dealers upon whose lves the cross and circle printed in red is a prom- nt stock feature, to know just what underlies an vertising program of this nature, the reason behind copy scheme, and the object which the Alabastine mpany has in spending money for the purpose of blicity. This interest is natural even under normal ditions, but at the present time it is known through- the trade that the present Alabastine manufactur- facilities are taxed to their utmost to keep up with constant flow of orders which reach them by the ndreds in every mail. It would seem foolish to pour ter into a full pail.

A clear insight into the purpose of the campaign and good business judgment which authorized it will show tantly that there is here no rash or unwarranted penditure of money, but an investment justified, first past success, second by plans for expansion, third

by an estimate of approaching business conditions, and fourth but far from least in importance by a sort of moral obligation to those who in any capacity buy or use Alabastine.

This latter consideration is one that I will take up first as I believe to the board of directors of the Alabastine Company, to its president and its advertising advisers this point comes first in all their considerations.

As I have said, the Alabastine Company has as much business as they can handle. Orders for their product are coming in equal to their manufacturing facilities, but an immediate increase in business is not the first object alone with this institution, a final object in the preparation of their copy. Through the exertions of their manufacturing department for the past several months there have been distributed throughout all sections of the United States millions of packages of their product and it is safe to assume that this enormous quantity of Alabastine is now occupying valuable shelf space in retail institutions throughout the country. The Alabastine Company does not take the stand that their responsibility ceases the moment the goods have been placed on the dealer's shelves.

They feel an obligation to the dealer to do more than make a good product that can be sold on its merits. They feel that the confidence placed in them by the merchant who stock Alabastine, by the decorator who recommends it to his customers, deserves something more than manufacturing upon their part to make it profitable to all parties in any way interested in its distribution. Expressed briefly, the Alabastine Company does not consider Alabastine as sold until it is on the walls and in actual use. They do not consider an initial purchase on the part of a dealer which through his own talents, he finally disposes of as a satisfactory transaction in every sense of the word. They are not satisfied in merely getting the goods off their shipping platforms. They also want to move them off the dealer's shelves and out of the decorator's hands.

The fact that prominent shelf room in a first-class retail store is occupied by tier upon tier of the nationally recognized package with its prominent identifying mark is indeed a triumph for the Alabastine Company but not a complete triumph. To give them the real merchandising victory, which is their ambition, it must become necessary for the retailer to order again and again if those shelves are to be kept full.

This is the motive thought which prompts the setting aside of a portion of the Alabastine Company profits in the shape of an advertising appropriation and the fact that the Alabastine plant is working to capacity does not appeal to them as a cancellation of their obligation to the trade.

With this thought in mind the next step was to find out in what way the Alabastine Company could use their money to be of greatest advantage to the dealer. In looking over their books it becomes immediately apparent that no important community is without Alabastine stock. Every state in the Union is represen

; the east coast and the west coast, the Canadian
›arder states and the Mexican border states, the
ntral states and the Gulf states, are dotted evenly
ith stores selling Alabastine, decorators using Ala-
stine, homes adorned with Alabastine.

It follows then that any effort made to produce more
siness for Alabastine dealers to be fair must be of
vantage to all of them. For this reason, instead of
ncentrating our money in a few, specially favored
ctions of the country, we must see that every town
roughout every state and community is reached. In
der to do this only one means is at our disposal, and
at is the great, nationally circulated publications.

Alabastine is advertised in the Ladies' Home Journal,
ctorial Review, Woman's Home Companion, Literary
gest, McCall's, and other publications picked from
e thousands that are on the news stands because they
ach the greatest number of people in the shortest
ngth of time, with what we consider the least ex-
nditure of money.

Having decided upon the publication which reach
ery community where Alabastine is in use, the next
estion which confronts us is who in these communi-
s is the prospective customer for Alabastine. Since
ne immemorial the woman has been the one upon
ıo we rely for good taste, cheerfulness, hospitality,
ntility and all the domestic virtues in the home.
ıd it should be noted that there are more homes
an all other kinds of buildings put together.

And since we desire the greatest market for our
alers we have concentrated the greater portion of
r advertising upon the home. We have put our ad-
rtisements in publications that reach the home and
e read therein.

The next point in our progress is that Alabastine
peals to the taste, but tastes differ, and the kind
copy that will attract the attention of one pros-
ctive customer may not appeal altogether to another.
ierefore, in completing the Alabastine campaign we
ve used wide diversity in illustrations. Those that
efer landscapes in illustration will find advertise-
ents to their interest in the Alabastine campaign.
ıose that approach the coloring of walls from a scien-
ic standpoint will discover an appeal to them in
rious pieces of copy. Those whose home decoration
prompted by the commendation of their friends more
an anything else will learn why Alabastine is the
oper wall tint. Those who rely in such matters not
much on their own judgment as upon the customary
e of the moment will be appealed to. Those who have
t been satisfied with past decorating will find a solu-
ın of their problems and an assurance of results in
e future in Alabastine copy.

Thus we have covered the entire field of prospective
stomers or dealers who stock Alabastine, and at this
int we take up the matter of protection—protection
the home owner, the decorator and the dealer. In
r copy prominence is placed upon the assurance which
es with the Alabastine cross and circle printed in
d. The housewife or the home owner (we reach

him through magazines like the Literary Digest an Red Book) is cautioned to look for the cross and circl printed in red on every package and to see that th decorator brings Alabastine in the original packag when he comes to refinish the interior of the home.

This is done not to force upon decorators the us of a product that they do not wish, not as an accusa tion of substitution directed against those who do no substitute, but so that the store and decorator usin genuine Alabastine may be credited for it.

Then, throughout the entire series of advertisement the dealer's message is prominently displayed. "You Local Dealer Is Entitled to Your Trade." Please re member that we do not say that if your local deale does not happen to have Alabastine in stock he is some one to be avoided. We do not accuse the decorator wh does not use Alabastine of being dishonest or dishono able. We tell each and everyone that the local stor should be patronized. We tell them that the decorato who uses Alabastine will have no objection to bringin it in the original container.

Another point which is both remarkable and ver powerful as a favorable influence for both dealer an decorator is the almost continuousness of our this year campaign. For the first six months of the year Ala bastine advertisements in these great publications com at exceedingly short intervals. Only a few days apar Some genuius in figures has stated that it is fair t assume that any magazine is retained in the home o the original subscriber and is being read for seven day following its receipt, therefore in effort the Alabastin campaign for 1920 is absolutely continuous and th dealer can count on the fact that some portion of hi prospective market is being reached by the Alabastin campaign every day of the year, and the decorato can know that the Alabastine Company is suggestin decoration to a portion of his possible clients all o the time.

I have not tried to go into the details of art worl the skill necessary in telling the Alabastine story re peatedly and yet making it in each instance interestin I have not endeavored to describe the patient, pain taking work, the word by word reading, the change the alterations, the revisions of judgment, which ar part and parcel of every well ordered campaign.

What I have done here is to attempt to show th object of Alabastine advertising, what it proposes t accomplish in the way of greater sales for the deale and the big scale on which the program is bein carried out.

As in past years, this year's advertising will prove co clusively that the dealer who does not stock Alabastin is overlooking an opportunity for profit, the decorato who does not recommend the use of it is missing chance to firmly establish himself in the confidence o those who patronize him, and the home owner who not particular to specify it is risking the painful e perience of living within walls which irritate an displease.

Money

If you save all you earn, you're a miser.
If you spend all you earn, you're a fool
If you lose it, you're out.
If you find it, you're in.
If you owe it, they're always after you.
If you lend it, you're always after them.
It's the cause of evil.
It's the cause of good.
It's the cause of happiness.
It's the cause of sorrow.
If the Government makes it, it's all right.
If you make it, it's all wrong.
As a rule it's hard to get.
But it's pretty soft when you get it.
It talks!
To some it says, "I've come to stay."
To others it whispers, "Good-bye."
Some people get it at a bank.
Others go to jail for it.
The mint makes it first
It's up to you to make it last.

"Is That So"

The wide-awake salesman stepped off the train in he live town and called upon prominent merchant Vo. 1, named Smith.

Smith had a good business, built up over a period f years, though the selling was not always as simple s it might be.

"To much credit," he complained. "It would be a ood thing if you fellows that go around from store o store would do a little missionary work about tight ning up on credit lines. That's all that's wrong with his town. If Brown, down the street here, would only ase off on his everlasting and unending long time deals oth of us would make considerably more money." And hen they got to talking about merchandise.

Later the live salesman called on Brown. Brown aid he was doing a good business and moving a lot f goods, but he had one kick. "Business would be ll right in this town if it was not for these eternal redits. Smith's store up the street would just about ivide the profits with me on all the business that is one here, but he is too chicken-hearted about extend- ıg credit. He just can't resist the temptation of sell- ıg goods on long time. Puts things here on kind of a ad footing. Of course when he gives his trade such beral terms I have to follow suit and we both lose."

No, the live salesman didn't try to have them get ogether and form a commercial club. He had to atch the next train.

Never abuse a confidence, never misquote a speaker, alk straight, and give the straight of your story from ne real source of information. Say what you have to ay in as few words as possible. The public is more nterested in facts than in words.

Turn About Is Fair Play

In all of Alabastine's advertising we prominently display the slogan: "Your Local Dealer is Entitled to Your Trade." In other words, we are telling your town to give you its business.

Now we are going to tell you what you ought to give the town in return for its patronage. The following is quoted from the Arkansas Thomas Cat:

How to Treat Your Town

Praise it.
Improve it.
Talk about it.
Be public spirited.
Take a real home pride in it.
Tell about its business men.
Remember it is your home.
Tell of its natural advantages.
When strangers come to town, use them well.
Don't call your best citizens frauds and imposters.
Support local institutions that benefit your town.
Look ahead of self when all the town is to be considered.
Help the public officers to do the most good.
Advertise in the local paper not to help the editor but to help yourself.

A Good Show Case Rule

Handing out change or merchandise over a show case whose top is piled up with display is always awkward, and frequently results in tipped over articles and broken glass.

A big drug company recently issued the following rule which sounds like good common sense, and maybe something similar would improve matters in your store:

"Each show case where customers are waited upon must have a selling space of 1½ feet, with no obstruction of any kind from front to back of case."

Four hundred years before the Christian era, Confucious, the Chinese philosopher, described a gentleman as follows:

"A gentleman is kind, but not wasteful; he burdens but does not embitter; he is covetous but not sordid high minded but not proud; inspires respect and not fear."

Trouble is what you make it, or rather how you take it.

Don't give anyone a piece of your mind, you need it all yourself.

You may be old enough to know better, but are you wise enough to do better?

Two-thirds of promotion is made up of motion.

If the door of opportunity does not open to polite knocks, kick it open.

As We See It

It makes a deal of difference whether you run your business or your business runs you. There's a lot of pleasure in riding horseback but not much in lying down and allowing your horse to walk over you.

Performance of honest business squares with the printed terms of advertising.

You must see with your brain as well as your eyes.

A dollar that is past due is late in coming to work.

Work for your reputation and it will work for you.

Bolshevism is a state of mind surrounded by whiskers.

The merchant who put up the sign "Don't go elsewhere to be cheated. Try us" is probably a cousin of the merchant who recently advertised: "Don't kill your wife. Get one of our washing machines to do the dirty work."

Selfishness makes the individual try to get the things he wants and prevents him from wanting the things he gets—from getting the things he needs and from needing the things he gets.

Advertising works slowly but surely. It is planned and conceived in the idea of building business. Put yourself and real news of your store into your advertising; that is the kind of advertising people will read.

A small town merchant is a necessity, and that which is necessary must be protected. The community needs his merchandise as much as he needs the community's cash.

Treat all customers alike; never misrepresent. Keep your shelves full.

Don't sit in your store and wait for business to come, go gunning for it. Advertise. Keep the store clean and display goods neatly. Run your advertisements regularly. Be progressive. Consider the welfare of your customers. Devise means to better their condition and increase their comfort.

Remember most of your goods are sold outside of your store. Anything you do to help build up your community helps to build up your business. People like a public spirited man; he succeeds as a merchant just as well as he does as a politician. Confidence sells goods; confidence of your customers in you, confidence of you in your merchandise.

Push your work, don't let it push you. You may have a lot to do, but if you go at it with the right kind of nerve you will be surprised how quickly it can be accomplished. When the dreaded job is tackled it fades away.

Slumps

Scientists say that energy is the only thing that keeps us going.

John Stewart Mills, an economist of no mean ability makes the statement that if every one stopped working for one year, the whole mankind would be on the verge of starvation. The consumable things would have all disappeared and even the more durable forms of wealth, palaces and public buildings, machinery, bridges, railroads, etc., would be found crumbling and in decay.

We all have to work all of the time or we could not exist. Much of our work is unconscious habit. Our losses come from an occasional slump, the let down of an hour a day, a day a month, or a week a year.

It is a good rule to work while you work, and play while you play. Take your vacation, but don't take an extra one in lost time and lost effort when you are supposed to be at work.

Go at the slumps, keep keyed up all the time, keep the men under you keyed up, and watch the profits.

Taking Discounts Pays Big Profits

The way to make money is to borrow money. That is, borrow money from the man who is in that business —the banker—and make money by discounting bills of the jobber. All you have to do is to buy enough goods and take your little one per cent or 2 per per cent discount and your profit is made. ..Of course, it is necessary to sell the goods that have been bought.

Suppose a $500 bill of goods carries the terms of 2 per cent, ten days; net thirty days. If it is paid in ten days the buyer deducts $10. If he pays it in thirty days he is actually paying $10 for the use of $500 for twenty days; a rate of 36 per cent a year.

Money can be borrowed at a rate of 6 to 8 per cent; call it 8. It means that $500 could be borrowed for tyenty days for $2.22. Net saving by taking the discount, $7.78.

If the store buys $30,000 worth of merchandise during the year or sixty times the $500 bill, it gives an added net profit of nearly $500.

Seven Wonders

A man who will work without being watched.

A sales manager who doesn't think he pays the Old Man's salary.

A salesman who thinks that perhaps the quality of the goods may have something to do with his making these large contracts.

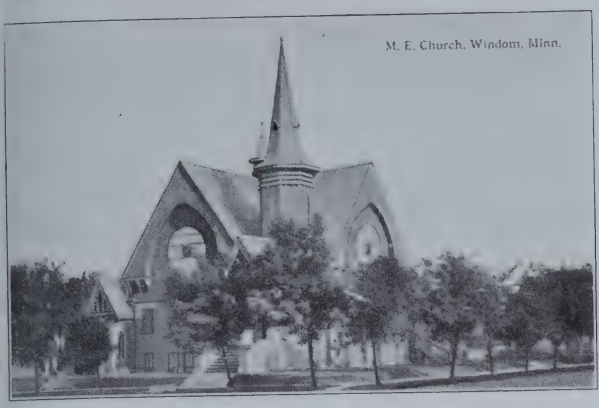
A stenographer who knows punctuation, and will look in a dictionary when she is uncertain about spelling.

A purchasing agent who doesn't think he does you a favor when he asks you to quote.

A new superintendent who will wait a week before installing a better system than his predecessor.

A boss who acts as if he wasn't.

—ELBERT HUBBARD.





Alabastine Co.,
Gentlemen:

Enclosed I am sending photographs of the Windom High School and Methodist church decorated in Alabastine; also Windom East Side school; 8 rooms and halls, and the Farmers' State Bank have been done.

Goods were supplied by Axel Anonsen Wall Paper and Paint Store.

A. M. KAREL.

Back Up, O Time

Back, turn backward, oh, Time, in thy flight, fill me with vinegar, ginger and fight. Make me as young as I was, and as sweet, wipe all the corns from my mind and my feet; send me with glee to the rout and the dance; make me unmindful of bedbugs and ants; let me go zooming through life as I did; backward, turn backward, and make me a kid. Make me a kid, and some little girl's beau; a girl like the girls whom we all used to know; let me bring oranges, apples and things, let me swing her in the old fashioned swings, let me snoop around by her house in the night, watching her window the while it's alight; let me know puppy-love's joy and despair, let me beg her for a lock of her hair; thrill all my soul with young love's first romance, let me see her face when I don my long pants; let me tote the books of the maiden to school, reach lilies for her till I fall in the pool. Let me be spanked for the maid I adore. I don't wanna be growed up and fat any more. —MICHIGAN TRADESMAN.

I Believe

I believe in the United States of America.

My opportunity and hope depend upon her future.

I believe that her stability and progress rest upon the industry and thrift of her people.

Therefore, I will work hard and live simply.

I will spend less than I earn.

I will use my earnings with care.

I will save consistently.

I will invest thoughtfully.

To increase the financial strength of my country and myself I will buy Government securities.

I will hold above barter the obligations my country thus incurs.

I will do these things to insure the greatness of America's future.

Do You Know?

Naturally you know where you live, but, do you know where the rest of the Americans live? Do you have any real conception of the relations between the Americans—as to where the countries are; as to the location of their cities, and as to the distances that separate them?

Of course you know that Chile is on the west coast of South America but do you know New York City is about 180 miles west of Valparaiso?

Do you know that Halifax—way over in Nova Scotia—is about 120 miles west of Buenos Aires?

Do you know that New Orleans is about 600 miles west of Panama and did you know that the distance between New Orleans and Panama is just about the same as between Brazil and Africa?

Do you know that the distance between New Orleans and Panama is just about half of that between New York and San Francisco?

Where is Havanna? Do you know it is about 500 miles west of New York—and, did you know it is west of the Panama Canal?

Do you know that there is no part of South America west of Havana, and, that the most eastern point of Florida is due north of Guayaquil—which is the most western of the well known South American cities?

Do you know that the Panama Canal runs almost north and South, Colon—on the Gulf—being slightly west of Panama which is on the Pacific, and did you know that the city of Panama lies east of any part of Florida?

Do you know that Cape Horn is 1200 miles nearer the South Pole than the Cape of Good Hope?

Do you know that Los Angeles—in the west—and Charleston—in the east—are just about as far north of the equator as Buenos Aires and Santiago are south?

The sketch given this mouth is provided in the hope that it will make many of these points and other similar ones clear to you. The measurements on the sketch are approximately correct. Use it to mark the daily position of your steamer as you make your trip.

Alabastine Co. and to All the Readers of Brush and Pail

Dear Sirs:

I must say, first of all, Alabastine to the front as a water color, and I have an idea that Alabastine will make a good paint yet some day and will be as good as oil and lead for outside work.

I would like to see everyone that reads Brush and Pail, that is behind the brush, get interested in this for their own benefit and for the public at large. Let everyone try and discover some kind of solution with some ingredients to be mixed with Alabastine to make it a paint for outside work that will be as good as oil and lead. The man that will discover the secret will have a fortune and will help his fellowmen. There is nothing impossible and I think it can be found, and then the people will paint. At the present price of paint the people won't look at it.

I am interested in Alabastine and I am experimenting to see if I can make a good paint with it... So if you think this letter will be of any benefit to the readers of Brush and Pail please put it in your next.

Yours truly,

A. GREMIER, Mont.

Think It Over

Poor jobs don't pay.

This applies to all forms of industry. A tool maker, an artist, a type setter, a brick mason or a decorator to succeed can't do poor work on one job and good work on another. The only way to keep up with progress is to do your best on every piece of work.

If circumstances force you to accept a lower price, that is a misfortune, but trying to deliver no more than the money's worth hurts the man who swings the brush far more than the person who receives the finished job.

Put your best into everything you do, and your best will improve.

Business For Sale

We are desirous of disposing of our business. We carry a stock of from five to seven thousand dollars in a city of 25,000 inhabitants. We do general contracting and are turning away thousands of dollars worth of work that we could easily get. We have one of the cleaniest little stocks in the West and give satisfactory reasons for wishing to dispose of our business. This is a snap for some live man or two. We will send picture of place if desired and first-class references. Address Rogers Bros., care Brush & Pail.

A Lincoln, Nebraska, laundry wagon carries the slogan "We soak the clothes not the customer." Not so bad, is it?

We should avoid personal extravagance if we would escape national poverty.

Some of the men who seek public office had apparently rather be elected than esteemed.

Prize Wind

By Howard C. Crabb of Belcher &



Your Best Sil

The window trim shown in this issue, being one o
& Oil Dealer and the Alabastine Company, illustrates

Mr. Howard C. Crabb, who made this display, w
wished to accomplish, namely: To attract attention, t
It is unnecessary to say to anyone who will give this c
results.

If proprietors of stores, and clerks as well, can b
quent window trims, it will result in the selling of a la
ize and which affords them a margin of profit that jus
stores in the country are spending large amounts of m
of an Alabastine exhibit is that it does not require a la
make something that will attract attention and sell g

ow Display

omis Hdwe. Co., Providence, R. I.



nt Salesman

e trims to take prizes offered by the American Paint value of a window when properly used.

e sure had in mind at least four things that he l a story, to create a demand and to sell the goods. ul analysis that he has accomplished all of those

luced to take more interest in attractive and fre- amount of the goods on which they wish to special- s them in making a little effort. Some of the best in making attractive displays, but the advantage amount of space, or a great amount of work to .

What Electricity and Alabastine Can Accomplish.



FRANK M. BUTLER



ARTHUR BITZER

Frank M. Butler, Electrician; and Arthur Bitzer, Decorator, who have covered themselves with glory in the decorating of the Automobile Show at Bridgeton, N. J. The Bridgeton Evening News says:

Decorating an automobile show is some job but Arthur Bitzer has been equal to it every time although it has grown in proportions and detail each year. The 1920 show has proved a much bigger proposition than

any one previous but thanks to Bitzer's ability as a decorator and his untiring devotion to the work, it was ready ahead of time and is a perfect specimen of the decorator's art.

Bitzer is the artist who makes scenery, posters, announcements and such work of art for the Criterion Theatre and he has had a long experience in decorating. All the fancy work in the way of signs and show announcements around the theatre are Bitzer's handiwork, and he has had a hand in the auto show decorations every year of its existence.

The design of the 1920 show decoration is Bitzer's own original idea and he with his assistants has ably carried it out. All the wall work is hand-painted and the designs, consisting of birds, flowers and scenery as well as panels of various shapes and sizes, are beautiful. The drapery suspended from the ceiling that acts as a frame for the mural decorations is also Bitzer's idea and work.

Last year the brick walls of the show building were covered with cloth upon which were painted designs and scenery, and the same wall covering was retained but entirely changed in its decorations this year, and the beautiful effects of color and scenery are due to the use of all shades of Alabastine, the water-color paint, it having proved so satisfactory last year that it was used again this year in much greater quantity. In addition to the walls, which are 440 feet around, all the roof girders and the supporting posts the wide bottom edge of the draperies, the band-stand, coat-racks, and the entrance vestibule are all finished in tari-colored Alabastine and a most beautiful appearance has been obtained with this substance.

Bitzer also makes a business of painting signs and much of his handiwork may be seen all over town. He is a real artist.

Use advertised, standardized, trade-marked materials wherever possible in your work. Maybe you are an expert in selecting the things you need for your profession and can get unknown brands that are just as good, but your customers do not know it. They would rather see you use advertised materials.

WANTED—Good painter and paperhanger. Married man preferred. Work twelve months in the year. Name wages expected in first letter. Drifters need not apply.
W. B. WEIDENBACH, care Brush & Pail.

WANTED AT ONCE—A good all around house painter, one that can hang paper, good wages to right party. Union town. Address,
LOUIS BAIRD, Washington, Ia.

FOR SALE—A good painting and paperhanging business at Elmcreek, Nebr. Small stock on hand. Good business for any reliable workman. Write,
H. D. UPTON, Nebr.

Buy the Best

On my travels over the country calling on the large dealers I am surprised at the position taken by some of them. They will acknowledge that Alabastine is the standard line of Wall Finish and has the demand. The reason given for not stocking Alabastine may be of interest to painters generally.

They carry other brands of kalsomine because they can control its sale in their town. They acknowledge that goods they handle is inferior in comparison with Alabastine but they buy it at a low price and the profit if they can retail at Alabastine's prices is larger. They say the painter as a rule don't know what he wants and will buy anything they handle and that they are salesmen and can put it over on the painter and householder. This is a surprising condition to those who know the great difference between the standard brand of goods that is sold and used all over the world compared with unknown brands made from the cheapest American Whitings and lowest grade of glue.

Alabastine stands in the same class as the standard brands of Paint, Varnish and Enamels for which you have to pay the highest market prices to obtain. Unknown brands of kalsomine are in the class of substitute lead and cheap adulterated paints and varnishes. Think it over Mr. Painter and Householder and you will conclude to hereafter ask and demand Alabastine from your dealer, or trade with the dealer who does not substitute and give the merchandise asked for.

Yours truly,

GEO. H. KRANENBERG.

Profit Sharing As It Effects the Laborer.

Considerable is heard these days concerning certain corporations who are entering into a profit sharing plan with their employes. To just what extent is profit sharing a success? Just how far does it go toward ameliorating conditions and satisfying the workman?

If all manufacturers investing their money in business derived profits from that investment, then manifestly it would be of interest to their employes to become indirectly, through profit sharing, stockholders in those organizations. Government reports indicate that not more than one business in five survives a ten year existence, not more than one in five is even temporarily successful. There are something like 250,000 corporations in the United States; only about 60,000 can show a profit in excess of $5,000 a year; over 100,000 show no profit at all. Of the money invested in corporations it will be seen a large part of it never yields an income to the investor, and in a large number of cases the investment itself is absorbed and lost.

That is the trouble with profit sharing. The workman who is fortunate enough to be in the employ of a firm making good investments on the capital natural is delighted with the idea of receiving a bonus or payment at the end of the year in the way of profit. How is it, however, with the large majority of employes working for corporations that realize no profit at

hat very often at the end of the year have to go in heir pockets and add more good money to try and tide ver and build up a permanent business? Would the aborer be willing to take the chances of making good n losses, and would he accept those conditions as heerfully as he accepts the profits where there are rofits?

The trouble, as the writer sees it, with the profit haring idea is that there are certain organizations ngaged in a line of business on which there are abormal profits, to quote for instance the iron and steel, he automobile, the moving picture, and oftentimes ertain public utility corporations. These corporations ake their money out of the people and have profits hat they can well afford to use a small portion to isburse among their laborers. If it were possible that ll laborers could secure employment in places of this ind, other and less favored legitimate corporations, pending their money in pay rolls and in building up he community, would be left without labor to carry n their business.

At best, profit sharing demoralizes and makes unatisfactory labor conditions and until such time as this rrangement can be made an equitable arrangement by hich those laborers participating in profits in good ears, shall also participate in the losses for bad years, is not an equitable way of adjusting wage conditions.

I would like to hear from some of the readers of rush & Pail, practically all of whom are laboring men, hether profit sharing, as a general proposition, meets ith their approval, and what they have to offer that better.

A FACTORY WORKER.

Would Protect Decorators from Catching Diseases

The local union of Paperhangers, Painters and Decrators has renewed its request to the local Board of ealth that a civic by-law be passed to prevent the apering and decorating of homes in which there had een communicable diseases until all old paper had een removed and the walls thoroughly fumigated. Its equest, which has been made repeatedly in the past, is enewed because of the smallpox epidemic. Business gent John Hopkins of the union said that the caressness of landlords and owners of homes in decorating their dwellings caused disease to spread and was njurious to the health of mechanics.—From Toronto lobe, December 12, 1919.

What Frightened Him?

Betty was milking the cow when the mad bull tore ver the meadow. Betty did not stir, but continued ilking. Observers who had run into safety saw to eir astonishment that the bull stopped dead within a w yards of the maid and cow, turned around and ent away sadly.

"Weren't you afraid? Why did he run away?" sked every one of Betty.

"He got scared," said Betty. "This cow is his other-in-law."

Work and Save

Don't waste your money. Save it. There is a particular reason just at this time why the above advice is good and should be followed. Five years ago every dollar had nearly twice the purchasing power it has today. The same pair of shoes that cost you $5 then, will cost you $10 now. The $30 suit of clothes will now cast you $90, and most other things in the same pro-

If you borrowed $1,000 five years ago, does it require $2,000 to repay the obligation? No. The present dollar will pay exactly as much in debts as it did five years ago. That being the case, is it not a good time to save and pay up these old obligations? Five years from now the dollar will surely have a greater purchasing power than it has today. Should conditions go back to that of five years ago, the present dollar you save will have nearly twice the purchasing power it now has, or $10 will again buy you two pair of shoes and $60 two suits of clothes. In short, now is the time to pay up your old obligations rather than incur new ones —to work and to save.

This means that any judicious investment you may now make in Government Bonds, Thrift Stamps or bank savings earned at the present time, will be worth much more to you in purchasing power in the near future than now. It will mean that money borrowed now at inflated prices to invest in future schemes will be doubly hard for you to pay when conditions change as change they surely will.

If young men and young women, as well as old men and old women, could only realize what will, in the near future, be the enhanced purchasing power of the dollar earned and invested now, they would work and save that they might enjoy later on. Too many young men are under-working and over-spending, not realizing that they must some day be home builders and nation builders, and that every dollar saved now will give them much more than a dollar's purchasing power. These dollars may not only be made to increase from year to year in purchasing power, but at the same time may be invested to accumulate interest each year to be added to the original principle. None of us would be foolish enough to borrow $1,000 on five years time and agree to pay interest and $1,500 or $2,000 when the note matured. That is exactly what you will be doing if you persist in borrowing cheap dollars to be paid back later on in dollars of greatly enhanced purchasing power, and if we do not work and save instead of shirk, borrow and spend.

J. L. HAMILTON, President.

Ideals are good, but they must be practical. Practical ideas are workable ideas. Work is the only way to put workable ideas across.

The man who says "I should worry" speaks the truth without knowing it.

Levity is the soul of grit.

Patting Ourselves on the Back.

Our object in publishing Brush & Pail is not to re-at the same old story of what good fellows we are, nd what a fine product we make, but to put into our hands a publication that is as interesting as we n make it and which contains enough real informa-on to be worthy of your time in reading it.

Once in a while, however, something comes up that just a little bit too much for our modesty and we ve to tell it. Along with bragging about ourselves ere is also a lesson to be learned in regard to the lue of modern advertising, also some information regard to modern journalism, which is a good thing know.

Not so many years ago space in the magazines was ught outright by the advertiser and the editors the magazines refused to be responsible in any way r the contents of their advertising pages. You could int anything you liked, and as long as you paid your lls it was all right.

During the past few years, however, things have anged to a remarkable degree. Editors have begun realize that their advertising pages are just as much part of their publication as any of the rest of the agazine. They are very particular about what goes to those pages, and they desire to be of real service, ot so much to the advertiser, as to their subscribers.

In fact, many magazines nowadays maintain special perimental departments in which advertised, branded erchandise is given exhaustive tests, so that maga-nes can advise their subscribers whether or not the rticle is all that is claimed for it.

A short time ago the Modern Priscilla, a prominent oman's publication took occasion to make a real test f Alabastine, with such results as are shown in their tter to us, copied verbatim below:

"We have been making some experiments in the riscilla Proving Plant with Alabastine, which I nought might interest you and I am, therefore, writ-ng to tell you about them.

We are fitting up a model nursery and have put labastine on the walls over the wall paper which was rmerly on the room. By mixing three of the colors, ory, green and pink we have a delicate and restful hade of green. This we have combined with a cut-ut wall paper border instead of the stencil and the esult is one of the most charming rooms possible. his room is to be on exhibition and the people who ave seen it already in a private view have expressed hemselves as very enthusiastic of the results. Two ictures of the process which the editors themselves arried through will appear in the October issue of the nagazine and an article on "Autumn Repairs."

I am sending you proofs of these pictures thinking hat they may also perhaps interest you.

Both the editors have tested your product out in a ood many different conditions and have found it vithout exception completely satisfactory. We are enuine enthusiasts for Alabastine and through our

interior service department have made specific recommendation of your product in scores of answers to letters about wall treatment.

The certificate of approval, which we formally issue products which have passed a satisfactory test in the Priscilla Proving Plant will be mailed to you under separate cover in a few days."

This letter proves to us and to you not only that other people think Alabastine is a pretty good product but that people are making inquiries in regard to it.

One of the hidden beauties of this present transaction is that while we are using a number of the more prominent magazines, it has not been found expedient up to the present time to place the Modern Priscilla upon our list. We get a thorough recommendation from a publication's expert department, not because we patronize their advertising pages, but through the sheer merit of Alabastine.

He Now Boosts Alabastine

A short time ago, I went into the store of a dealer in hardware, and while there a customer came in, and inquired whether he had Alabastine. The dealer said "No" and suggested that he buy ****** decorative material. "No," said the customer, "that is a kalso mine; it rubs off on clothing; it fades, it is not what it is claimed to be."

"Let me sell you paint," said the dealer. "I don't want it," replied the customer. "It requires two to four coats to make a satisfactory job. When the surface becomes dirty, it can't be washed without leaving a streaky appearance. This means repainting and if I should change the color, then several more coats would have to be put on. It is too expensive and too unsatisfactory for me."

When I pointed out to the dealer that his percentage of profit on the cost of Alabastine would be a great deal larger than on paint, and his investment many dollars smaller, he gave me a nice order.

J. J. WINNEY.

Some Helpful Hints and an Inquiry

Alabastine Co.

I always use Alabastine in place of any other article when I can. I have alyays been very thankful for Brush & Pail for several years. I have found a great many helpful ideas in it. I have read of several today one especially on frosting glass. I also have written before, several items on different subjects for Brush & Pail.

I had some experience the other day on bad stains—similar to J. M. Collyer. I got the "best of my stain" by painting it, two coats of flat white, after I had scraped all the scales off and washed all of the old kalsomine off. Then after the two coats of flat white I put on one coat of white shellac in which I stirred in a good liberal supply of ground pumice stone, which is a great help to Alabastine for covering, and my stain never showed. In Mr. J. M. Collyer's case it would

have been cheaper for him to have cut out the patch and plastered it in new. I have no use for a glue size, only to stick on paper on a poor plastering.

In these days it may interest some Brother Painter to know the most feasible way to stop paint from crawling, that is, to urinate a little in his paint pail and stir it well into the paint. Also the best method to set lights of glass is to soften up the old putty, by a painters or plumbers torch and one can scrape the old putty off with a putty knife which is a great deal quicker and saves splitting the sash. I have a piece to send Brush & Pail sometimes and I hope you will see fit to print it. I also hope you will continue to send me Brush & Pail. Now I have a case that I should like the opinions of Brother Painters through Brush & Pail. I have a job to cover white, with any cold water paint or color. It is on the ceiling and walls of an old bakery. The ceiling is timbers and flooring from the saw, not plained, and the walls are stone and brick. They are all covered with grease and smoke, (black) and some coal tar. They can't be washed or scraped clean. I have used paint, shellac and quick dipping brush mixed with ground pumice stone, which gave the best satisfaction.

L. O. THOMPSON, N. H.

One on the Teacher

There is a young and pretty Sunday school teacher who is going to be mighty careful about what she says in the future. She is very popular among her pupils, and visits with their parents in a social way. The other day she was on a street car when a man entered the car and sat down across the aisle. The young teacher immediately leaned forward and said: "How do you do, Mr. Smith." The man turned to look at her and, greatly to her confusion, she found that he was a total stranger. "I beg your pardon," she apologized, "but I thought you were the father of one of my children."

"Some men," said Uncle Eben, "put in deir lives kickin' at nothin'. Dar's dis much to be said foh de mule: If he's interested enough to kick, he's willin' to go to de trouble of takin' aim."—Washington Star.

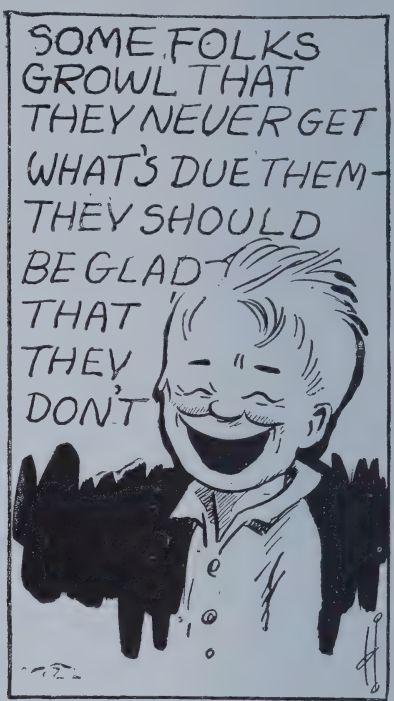
Not Comforted

The convicted murderer's lawyer whispered to his client what he thought would be good news.

"It seemed a cinch that you would get life imprisonment, but I can tell from the judge's look that he is going to let you off with twenty years."

"That may seem nice to you, but I used to be a life insurance actuary, and for a man of my age twenty years figures out about seven years longer than life imprisonment. I always get the worst of it."—New York Mail.

Our grandfathers and our grandmothers knew that the right place for a knocker is outside the door.



Running a Newspaper

Deer folks: Now I know why editors go mad. I ben trying to run this paper while the editor is on his vakashun. For three (3) days and nites I ber reading questions and trying to answer them, and if I don't quit I'll be going around talking to myself. I'm going to answer a few more and go to the ball game—Jimmy, the office boy.

1. What is a limberneck? J. Jones.

Limberneck in the country is a strange disease of fouls and chickens. In the city it is a disease of human persons caused by watching fouls—and chickens.

2. Do small cows give condensed milk? Mabel B.

No, Mabel, Condensed milk is made by trying to get a quart of milk into a pint bottle.

3. Please tell me how hash is made. W. W.

Hash is not made; it accummulates.

4. Is it all right to feed hogs corn in the ear? G. K.

No, put it in a trough and let them help themselves.

5. I am in love with a homely girl who works for us but she don't seem to care for me, while a pretty girl with lots of money wants to marry me. What shall I do? Will M.

Marry the one you love, and send me the name and address of the other one.

6. My hair is beginning to come out. What can I get to keep it in?

A sack.

7. Please tell me how to raise a nice fat hog of about 500 pounds. Z.

Get a derrick.

8. How can I tell when the water is the right temperature for bathing baby? Young Mother.

If the kid gets red and hollers, the water is too hot. If he gets blue and shivers, it's too cold.

9. I am 40 years old, have a nice little farm, and am thinking about taking a wife. What would you advise?—Old Batch.

I would advise you to be careful about whose wife you take.

10. Our red bull is chasing me around a 40 acre field. What shall I do? Mike F.

I don't know, but don't give up, Mike, the editor will be back in a week.

A Boomerang

In honor of a visit to his plant by the governor of the state, an automobile manufacturer once had a complete car assembled in something like seven minutes. Some weeks after this feat was heralded in the daily papers the phone at the factory rang vigorously.

"Is it true that you assembled a car in seven minutes at your factory?" the voice asked.

"Yes," came the reply. "Why?"

"Oh, nothing," said the calm inquirer, "only I've got the car."

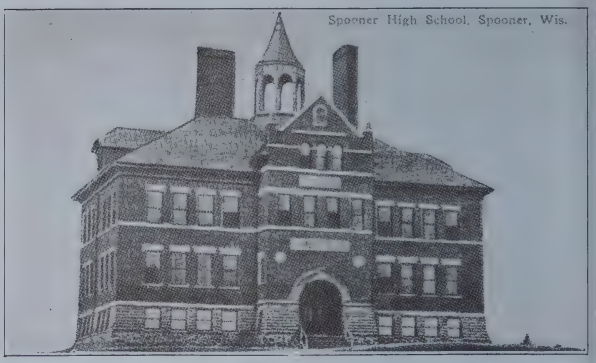
A bank account while not a cureall is a good thing to have in the medicine chest for financial aches and pains; under any circumstances it makes you feel easy and comfortable.

You Know Him

Because he is out of khaki
And earning his daily food,
He's not a bit less a real soldier—
For he is the man who made good

The Sucker

Patiently the clock is ticking, never tiring, never kicking, all suggestion as to resting ever passing up with scorn; every time the little hammer signals out with modest clamor that the moments swift are fleeting is another sucker born. And the darling little baby —first born of the family, maybe—grows to boyhood, then to manhood, at no very distant date; casts aside his bib and tucker and becomes a full fledged sucker, juicy picking for the schemers who in droves and trainloads wait. Men with gold bricks ready tested in which thousands have invested as he steps into the highway meet him at the garden gate, knowing he is milk and honey if he has a little money, and it is his sole ambition on their schemes to pay the freight. So these deep and skillful plotters get some letter heads and blotters and then write enticing letters: "Ten per cent a month we'll pay. On the road with us to riches there are neither dikes nor ditches." And the sucker sends his money by express without delay. "We can add to your resources, picking out the winning horses," says the skillful, cheerful liar. And they never call the bluff, but they dive down in the stocking and unto his door come flocking while he hires a force to help him just to gather in the stuff.—Exchange.


Spooner High School, Spooner, Wis.

Alabastine Company:

Enclosed is picture of Spooner High School, Spooner, Wisconsin, recently decorated in Alabastine by Sylvester Bros., Alabastine supplied by Lemmer Drug Co.

Yours truly, A. M. KAREL.

Tribute to the Knocker

After God had finished the rattlesnake, the toad and the vampire, he had some awful "substance" left with which he made a "knocker." A knocker is a two-legged animal with a corkscrew soul, a water-sogged brain and a combination backbone made of jelly and glue. Where other people have their hearts, he carries a tumor of rotten principles. When the knocker comes down the street, honest men turn their backs, the angels weep tears in heaven and the devil shuts the gates of hell to keep him out. No man has a right to knock so long as there is a pool of water deep enough to drown his body in or a rope to hang his carcass with. Judas Iscariot was a gentleman compared to a knocker for after betraying his Master he had enough character to hang himself, and a knocker has not.

The Legitimate Merchant.

A merchant or shop keeper is a man who buys goods at wholesale prices and sells them at a certain advance to pay for labor and invested capital.

A speculator is a man who buys goods at the lowest possible price and holds them until he can sell at a considerable increase. He used every effort to boost prices while the goods are in his possession in order to make profits larger.

Men make money by speculation but always at the expense of someone else. Speculation therefore is looked upon as bad morals, especially vicious when the commodity is a necessity of life, such as food, clothing or fuel.

The legitimate merchant is a useful member of society, but the speculator is an enemy of his fellowmen.

"It doesn't seem right!" said the man with worn out shoes.

"What doesn't?"

"That a mere cow can afford to wear all that leather."

BRUSH & PAIL

l. XII MAY—JUNE 1920 No. 2

Old Father Hubbard
Went to the cupboard
To get his poor self a drink.
But as he drew nigh,
The country went dry,
So he got him a drink—
At the sink.

ETTING THE BUSINESS THAT GETS AWAY!"

me Suggestions on the Conquest for More Paint Business?

By HUBERT C. TELLER

Watchful waiting is taboo in any successful en-vor for increased paint business.

Aggressive alertness is more than desirable, it is ential.

To be sure the merchant who stocks a good selec-n of paints, varnishes, Alabastine, brushes etc., and ens his doors to the public will get some business. But it will not be that volume that is expressed in ng as "SOME" business.

Going after the paint business is the way to get a owing paint business.

Suppose a customer comes into the store, chooses alf-pint can of varnish stain for a piece of furniture l casually drops the remark he "ought to" paint house this season. In many stores—far too many he remark dies in the same breath it is born. In aggressive store this is what happens:

The paint salesman makes an active effort to interest prospect in the brand of paint carried, extoling merits and driving home the financial and enjoy-nt features of a newly, nicely painted home. If he s to make the sale, does he drop the matter there? no means.

He makes out a prospect blank and the next day's il brings a letter from the house soliciting the paint iness of Mr. Ought To Paint. That is followed by econd letter. And if necessary a third letter comes ng. That ten day campaign develops the principal nts of a "protect the surface and your protect all" ory. Each letter is accomplished by well illustrated l nicely printed dealer helps, touching on the par-ilar kind of paint the prospect is interested in.

And if this direct-mail broadside fails to bring home bacon, one of the best salesmen of the store makes call at the man's home or office and injects the ver of his personality into the final effort to land order.

Now the kind of letter you send a man makes a might difference. Let the letter be individualized as far as sible and let it get down to brass tacks.

would give the letter that generalizes about half chance to get the order as the letter that says "the st Presbyterian church has been painted with Ala-tine twice. The present coat has been on four

years. Get in and see it."

We can all turn up our nose at the patent medici advertising, but let me say right here and now th the much sneered at "testimonial" has been the bigge single feature in an advertising effort that has ce tainly gone across the goal and gone across it stron

Put into your letters and your printed matter wh the other fellow says about Alabastine or paint. I good to tell what was used on the Knights of Pythi Temple at Timbucto, but it is better to tell what w used on the local Baptist church. If a prospect's neig bor has used your goods and is pleased, for Heaver sake tell the man. The good word of that neighbor the best sales argument ever prepared.

The letters should be cleverly multigraphed. Th should look like a personally dictated letter and the two gigantically-important characteristics should b observed. (1) Sincerity and (2) Simplicity. Me what you say and be simple, straightforward and rig to the point.

Here is a little device to be used with good effect all advertising letters. In the body of the letter a at the start of one of the subsequent paragraphs lea a blank in which the man's name can be written so yo letter will say, something like this:

"You know Mr. Brown, we have sold Alabastine years?"

Or

"Mr. Brown, your complete satisfaction is essenti to our success."

The prospect card is the advertising departmen card index by which information on the prospect kept. And the Sold ticket informs the advertisi manager when the campaign has gone across. It also used as a basis for instructing the stenograph department to send the buyer a kindly letter of thank

Keeping track of the real estate transfers is a other prolific source fo real prospects. When a hou is bought almost always some room if not the whc house needs a coat of paint, an Alabastine decorati or refinished floors.

Appeal to the man's pride in his new home. L him know his friends are going to scrutinize it close and help him to want to have it spic and span in eve way.

And by no means overlook the fair feminine in yo direct-by-mail campaign, 85 per cent of the thin bought in stores are bought by women or their pu chase is influenced by women. Bless them, we simp cannot afford to neglect them. Sometimes it pays direct the whole campaign to them. And at any eve it pays to mention them in the letters and perha send them a special letter urging them to encoura hubby's desire to beautify the place.

Local newspaper advertising is essential in buildi paint business. Space need not be large but it shou be used regularly and the sales talk should be simp and sincere. Regularity is of paramount importanc One of the successful paint dealers I know of uses a exclusive paint advertisement every Monday night, e cept a few weeks during the year. He is after i

ediate business and he is after the business that mes to a product that has built up a good-will following for it.

Many paint dealers make the mistake of not going ter the small business, just because it is small. But should be remembered if you can get a man to come your store for his automobile paint and his wife to me for varnish for the baby's crib they are very t to come back when they want to spend $50 to paint e house.

How extensively are dealer helps used?

I think the manufacturer who pays good money to ve them planned and printed would curl up and de away if he knew how little they were used. And ere is a scintilla of an excuse for not using them. the worst they are good and many of them are wonrful examples of classy printed matter. And there no expense at all in putting them to work. And there e sure to be some results from using them.

The dealer who wants his paint business to grow will e that every package leaving the store contains a iece of dealers helps. He won't think it undignified make a house to house distribution of these helps ce in a while.

And the dealer who has arrived, or wants to, will ot be slow in making his store display attractive. He ill have his shelves filled. He will have them neatarranged, every can in line and he will use signs, unter-cut-outs, hangers, samples of painted articles, c. In other words, he will make his paint departent or store look like paint.

His windows will be changed frequently. They will e kept alive. He will show old pieces of furniture artly painted not forgetting that contrast is one of the ightiest of all sales arguments. He will show local-made pictures, those that show residences, stores, uildings painted with the paint or Alabastine he sells.

And "lastly but not leastly"—as the colord clergyan said—he will know and he will know that his salesen know what they are talking about.

Solomon must have been the original salesman when e said, "Knowledge is power." One can never know o much about his goods. How they are made, of what ey are made and for what they are used, are of paraount importance. And the right way to use each arcle—do not, by all means, do not forget that. Many product has gotten a black eye because it was not sed properly. I am almost convinced that it would ay every paint store and every store selling paints to ave a practical, experienced paint man in charge. One ho knows. Knowledge is a mighty valuable thing and hen the customer feels there is a certain store that pplies knowledge with a package of Alabastine or a aint brush, that's the store that is going to sell the ackage or the brush.

labastine or a paint brush, that's the store that is goig to sell the package or the brush.

The sales force will be toned up, the competitor will espect you more and business will boom if instead of a olicy of "letting them come after it," the paint dealer ill go after the customer.



Unadvertised Lines

You have met him many, many times—this so spoken, suave chap, with his "Come-On" sales tal He represents Mr. Unknown's unadvertised line, a his bait is "larger individual profits."

He says, "We don't advertise our line, you kno No indeed, we give the merchants all those profits But, he forgets to mention that to be sold the line mu he pushed; and that when the manufacturer doesn push it by national advertising—then the mercha must do all the "educating," getting the public to bu Why should you shoulder all this extra burden?

This affable, smooth talking representative of "M Unknown's unadvertised line" doesn't mention that unadvertised line lack good will, established reput tion, and public confidence He forgets to tell y it's darn hard to sell his unknown because unadve tised line. He fails to state, that fully ninety perce of the dead stock on merchants' shelves today is of t unknown kind. He gracefully overlooks these al important points, and confines his talk to "my artic is just as good," and attempts to dazzle his prospec with the bigger individual profit idea.

This fellow thinks he is clever, but he does not p it over so easily these days. Modern merchants a learning the value of gross profits, assured volum good will, public confidence, established reputatio and advertising cooperation. They realize that ev with a possible six or seven percent extra gross pro on an unknown line, they must push themselves, doesn amount to much when they can sell from twenty-fi to one hundred percent more of the advertised brands and with much less effort. —"TEAM WORK.

Behind the Counter

The following items were gathered from a talk with he manager of a retail store concerning what a clerk ught to be: "You can be a clerk all your life, or you an rise to something higher. Your ambitious discon- ent may be either wholesome or unwholesome; you can ell which it is by whether or not you perform your resent duties faithfully. The way to get a better posi- ion is to fill the position you have better than anyone lse could fill it. Be honest yourself, and if you are orking with dishonest clerks or a dishonest employer uit the job.

A clerk's best asset is being wide-awake. Watch he clock when you go to work but not when you quit. e neat; 90 per cent of store customers are women; lease them. Be polite; everybody likes it; practice aying Thank you.' Keep busy; if you have nothing o do, find something, whether it is for you to do or ot.

"Remember your customers' names and faces; train ourself in this. Never argue; never give advice; never e flippant or try to be funny; be pleasant; don't look lum. When a customer is dissatisfied, sympathize, on't antagonize. Don't say lady' or 'mister,' say nadam' or 'sir.' Don't talk price; talk quality. Talk ositively, not negatively; say 'what else,' not 'is that ll.'

"By practice you can make your voice to have a leasing quality. This you will find a great asset. Iake your fellow clerks like you by being unfailingly bliging and considerate, but don't become too familiar vith them. Find out and carry out your employer's vishes. Remember instructions as given. Be obedient ut not gushing, industrious but not officious, kind but ot patronizing, positive but not egotistic, human but ot weak." DR. FRANK CRANE.

Conversation and Salesmanship

The ability to talk does not make a salesman.

Conversation is not salesmanship.

Some of the best salesmen do very little talking.

They are quiet, self-contained, but so tremendously n earnest that every word they do utter goes straight ome.

Their conversation is backed by an emotional impulse hat gives it virility.

Some one has said that a salesman is an ordinary nan surrounded by an inspiration.

And it is simply the degree of inspiration that marks he difference between the real salesman and the dul

Get Into the Movies

Have pictures of home interiors, public buildings, chools, churches, hospitals, clubs, hotels, etc., made nto moving picture slides and thrown on the screen at our local theatre. This makes an effective way of elling people of the popularity of Alabastine. T\ Alabastine Company will furnish these slides in colors vithout charge if you will advise us that you have con- racted for their use.

Taxed to the Limit

Once in a while one can get a hearty laugh from t pages of the Congressional Record. Here is one fro a recent issue:

Mr. King: Mr. Chairman, in the time granted me desire to send up and have read at the clerk's desk communication received this morning from Hon. Jo Black, Cedar Crossing, Minn.

The Chairman: The clerk will read.

The clerk read as follows:

I have been held up, held down, sandbagged, walk on, sat on, flattened out and squeezed. First by t United States Government for Federal war tax, Liber Loan Bonds, Thrift Stamps, War Savings Stamps, R Cross and Y. M. C. A. drives, for state, county a other taxes, capital stock tax and auto tax, and every society and organization that inventive mind c invent and extract whatever I may or may not posse

The Goverment has so governed my business that do not know who owns it.

I am inspected, suspected, examined, re-examine informed, required, restrained and commanded, so th I don't know who I am, where I am, or why I am he

All that I know is that I am supposed to be an ine haustible supply of money for every human need, d sire or hope of the human race, and because I will n sell all I have and go out and beg, borrow or ste money to give away I have been cussed, discussed, bo cotted, talked to, talked about, lied to, lied about, he up, robbed and nearly ruined, and the only reason I a clinging to life is to see what is coming off next.

The Secret of Success

There is no exception to the observation that m who succeed, no matter what their calling, have t ability to make other men work for them.

The merchant who handles advertised, standardize trade-marked goods secures more than just the sto he buys. He secures the selling power of the man facturer's advertising, he gets a share of the dividen paid by the manufacturer's investment in publicit and the reputation of the institution which makes wh he offers to sell.

The Things That Count

Greater zeal, more determination, broader views, a tivity both mental and physical, optimism, a defini purpose, the spirit of attainment.

Making a Sale

Two factors are necessary in making a sale, t customer and the merchandise. You should know about your merchandise before the customer comes i so that while talking you can get a slant on his tast and character.

You never see a top notch salesman who is not expert at "sizing up" people.

Better Selling

Many salespeople who think they are qualified for advance are amazed when others they feel possess inferior ability pass them in the race for success.

So that you can measure up to the full standard of what is required for advance, ask yourselves the following questions, note your weak points, and then lay the groundwork for improvement:

Can I place my hand quickly on each article in my stock?

Do I fully understand the main selling points of the same?

Am I qualified to make a lucid explanation of the goods I sell?

Do I explain the merchandise in a businesslike manner?

Have I discovered a new or better way to make my sales demonstration?

Is the merchandise at my counter clean, well kept and in good order?

Do I arrange stock in a tasty display, or do I say: "Let George do it"?

Am I sure of the merchandise in the windows or do "guess" what is displayed.

Do I take a heartfelt interest in my store's advertising?

Do I assist the newer salespeople to become letter perfect or do I allow them to absorb the details of the business best way they know how?

Do I "kick" at a few minutes overtime when occasion demands it?

Am I letting my buyer see I am in earnest?

Do I ridicule the judgment of my superior or help in every way I can?

Do I drift with the tide or make my efforts count in many directions outside the actual limitations of my job?

Am I cheerful to the customer who doesn't buy as well as the one who does?

Am I striving in all posible ways to have each customer leave with a good impression of the store?

Am I thinking a little ahead of the job at all times?

Do I realize a rut is not quite as deep as a grave, but equally as dangerous.—Women's Wear.

THE EXAMPLE.

"There seems to be a strong popular sentiment against prohibition," said a governmental official. "I stopped on a street corner the other evening to hear a prohibition tub thumper. He thumped his tub and yelled:

"'Friends, dear friends, five years ago I was a disease-rotted wreck—a hollow-chested, red-nosed ruin with alcoholic sore throat, gin-hardened liver, blear eyes and toddy blossoms all over me.' He struck himself on the chest. 'What do you suppose, dear friends, has brought about this change in me?'

"He paused impressively, and in the deep silence a voice asked:

"'What change?'"—Washington Star.

Why Customers Quit

Why do people quit trading at certain stores? A investigation was conducted not long ago among abou 200 housewives which brought out the following rea sons why they transferred their trade from various re tail stores:

Indifference of salespeople	47
Attempts at substitution	24
Errors	18
Tricky methods	18
Slow deliveries	17
Over-insistence of salespeople	16
Insolence of salespeople	16
Unnecessary delays in service	13
Tactless business policies	11
Bad arrangement of store	9
Ignorance concerning goods	6
Refused to exchange goods	4

The figures show that the indifferent and inattenti clerk is the biggest stumbling block in the way of hol ing steady trade. What's the answer?

Some plan that gives salespeople a decent wage ar an incentive to work and learn; that gives them plea ant conditions and assures them fair, square treatmen that provides some means of teaching them the rud ments of selling and the essential points about the goo they pass over the counter.

IT'S THE HIT DOG THAT HOWLS

That's an old expression, but never was there truer.

About the worst business policy that we can thi of is the practice of clerks who speak sneeringly of cast unpleasant inferences in regard to competitor The only impression such tactics makes upon the cu tomer is that your store has reason to fear the oth fellow.

You have a right to defend your stock, your busine standing, your prices, but this can be done without d scending to personal remarks about some other man the same line of business.

The best way to fight competition is to find out what direction the other fellow has you beat, and wor ing up to his mark. In the meantime the less attenti you pay to competition, the more you stick to your ow business, the greater will be your success.

"All right back there?" called the conductor from t front of the car.

"Hold on," came a feminine voice. "Wait till I g my clothes on."

The entire carful turned and craned their necks e pectantly. A girl got on with a basket of laundry!

"I'll give you five dollars a day, spot-cash," said t farmer to the tramp who had stopped to beg a me "if you'll help me dig potatoes. We'll begin right no he pointed at the big field, "because I'm afraid the fr will get them."

"No," yawned the tramp. "You better dig 'em. Y planted 'em, and you know just where they are."



r. D. I. Pinney,

ear Sir:—

Enclosed is a picture of Franklin High School decor-ed in Alabastine, during the past year. Another rge High School building was also decorated in Ala-astine.

A. M. KAREL.

SAVE THE ALABASTINE LABELS

Nearly every day some brother painter writes or tells that he has just recently began to save the large ords "Alabastine" cut from the face of the Alabastine e pound packages; that he has used Alabastine for ars but has never saved these labels.

On the inside cover of Brush and Pail, each issue, we t forth the terms on which these words are redeemed us to the profit of the man using Alabastine. Every actical man has it within his power, while using what knows to be the best material for the purpose, to se-re a refund from these Alabastine words, which may quite an item during a year and the saving of these ill cost him nothing.

Having a curiosity to know just what this might nount to in dollars and cents, the writer has looked er some of our accounts and finds, for instance, one rty received during the year $72.48 in cash; another 5.17; another $46.83; another $44.00, etc. There are ndreds of others receiving substantial checks or sev-al brushes during the year. It is interesting to note at while the largest amount mentioned above came m the city of New Orleans, one of the amounts came m a town of 1,500 population, one from a town of 6,-0, showing that even in the smaller places the oppor-nity to use Alabastine exists if the right man goes ter it.

We urge our painter and decorator friends to save ese labels and send them in for redemption accord-g to our offer. It will not make you rich, boys, but is good evidence that you are the man using quality terial in your town and the money so secured is not inted money and will pass anywhere.

J. L. HAMILTON, President.

EXPERIENCE COUNTS

Alabastine Company:

Dear Sirs and Friends: Having received Brush an Pail for the past twelve months I hereby wish to con vey to you my appreciation and pray that you accep my thanks for this most useful and essential and effi cient magazine. I find such periodicals and magazine as Brush and Pail of great deal of benefit. I could no concede that personal practical experience alone is al that is needed but believe it is essential to read the ex periences, the formulas, etc., of other men, and they ca only be secured through such as Bursh and Pail.

I have received from Brush and Pail a great lot of good The suggestions on leads, in talking facts and the prac tical suggestions are of immense value and help. I be lieve that the one great fault with the painting trad in general is the lack of co-operation and a better un derstanding of one another. We allow too many to tal that painting and decorating is labor and not a profes sion requiring actual knowledge, and I have alway found that this trade, if work that is to be done fro priming forms to wall decorating, just keeps the exe cuter busy and thinking all the time, the work is poo ly done, but some workmen are as anxious that thei work at hand will be successful as a good lawyer hope a jury brings in a verdict favorable to his side of th case.

I think the periodicals and magazines would ben efit their business and cause workmen to become mor efficient in every particular from clean work to courte ous acts, if the customers were told to inquire of th workman how long he worked at the trade and if h ever served an apprenticeship or find out of the cor tractor what kind of workman he was going to put o the job, the patrons of our trade and the people havin the work done are entitled to know and I believe the are entitled to get all they pay for. I also believe tha the paint profession in general has suffered and kept a the point it now is by reason of there being no bett consideration given a thorough apprenticeship trainin

Your Alabastine is no experiment, it is a proven an a standard grade wall finish and by standard I mea dependable and all you claim for it, but a lump of pu gold cannot be made into money even if the qualitie unless done by a practical man, if it is to be all shoudl be, and this applies to the painting and decora ing professions. A good honest and standard made wa finish or paint inside or out, to prove its quality, shou in every case for the benefit of the material and the cu tomer, be handled and applied with both knowledge what you are using and all the various conditions to b encountered, conditions of walls, wood work, interi and exterior. I never have found two jobs alike.

R. E. DICKSON.

Alabastine Means Business

If you, Mr. Painter, and you, Mr. Decorator, have n tried Alabastine—please try it at once. We mean bus ness. We stand back of everything we say about Al bastine.

EXPERT EVIDENCE

In most lines, the manufacturer thinks he has accomplished the ultimate when the final user of his product is silent. He works on the basis that "no news is good news." If his merchandise stays on the market for a time and there are no complaints from the final customer, he is satisfied.

But for nearly forty years Alabastine has stood the most severe tests of epert decorators, BEFORE the public has a chance to know what the product is like. It has been no ordinary jury that has passed upon our product, but men who know wall coatings from a professional point of view.

"The proof of the pudding is in the eating," but we have had to please the chef, too. When the experts say Alabastine is good, it must be so.

Alabastine Makes Your Job Worth More

The householder sends for the decorator.

They discuss the treatment of rooms.

"What is the job going to cost?"

"Well, I can give you a kalsomine finish for $10.00, or an Alabastine for $13.00."

Do you suppose the householder objects to the difference in price? He does not. He knows that Alabastine stands for quality, that it is backed up by a great manufacturing company which lives only for Alabastine. He feels that the decorator would rather do a good job with Alabastine than a poor job with kalsomine.

The decorator, by recommending Alabastine at once gains the respect of his customers. By talking Alabastine, by using it, by using the Alabastine stencil ideas, he, the decorator, not only stamps himself as a high class man, but he makes his work worth more—he makes more money because people are willing to pay more for what they know is the best.

ALABASTINE IS A STANDARDIZED STAPLE

Kalsomine is a cheaper and inferior material to Alabastine—but Alabastine outsells kalsomine wherever it is given a fair showing. It is bound to do so because it is fundamentally honest—because Alabastine quality is the same from Maine to California, year in and year out. The Alabastine Company could not afford to expose Alabastine to the white light of publicity if it lacked anything in quality. Quality plus advertising has made Alabastine a standardized staple. People believe it is worth the price asked and they know that the price of Alabastine is the same everywhere.

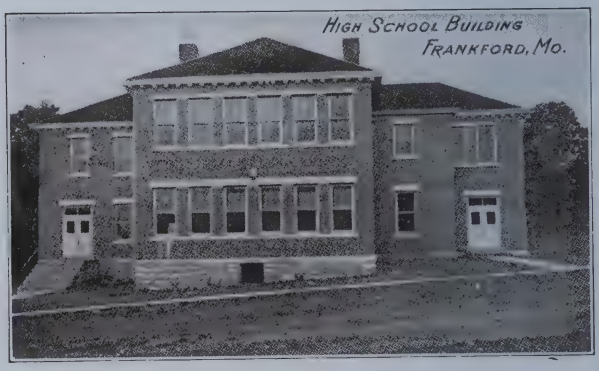
Simple and Effective

How is it, Sandy," asked a visitor of a Scotch coal merchant, "that you quote the lowest prices in town, make reductions to your friends, and still you can make money?"

"Weel, it's this way," explained Sandy. "Ye see, I knock off two shillings a ton because a customer is a freen o' mine, and then I knock off two hundredweight a ton because I'm a freen o' his."—Boston Transcript.







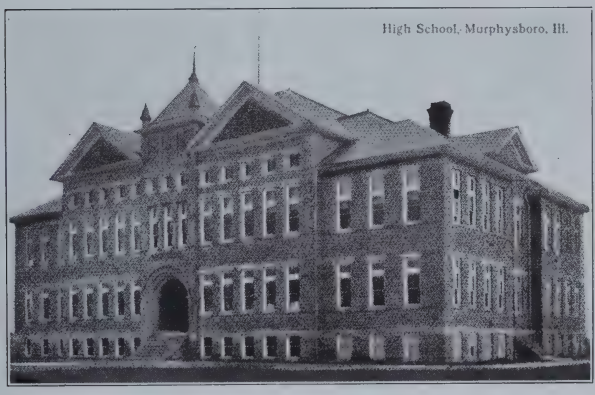
Lest you forget the wonderful opportunities presented to p
pictures of school buildings that have been sent us by our friend
that the doing throughout of any one of these buildings means
will be done within the next few weeks with Alabastine.

Do not miss your opportunity. Do not let one single build
economical habit, recognized by nearly all school officials and y
and advise regarding how the work should be done.

We will be glad to write any school officials whose names y
use Alabastine.







High School, Murphysboro, Ill.

a painters and decorators at this time, we are reproducing a few
h hey have decorated with Alabastine. You can readily appreciate
e ittle job and there are thousands of them all over the world that

a should be decorated be passed up. The use of Alabastine is an
r help them very materially in the selecting of the proper colors

l give us, urging upon them the specific reasons why they should

ALABASTINE COMPANY.

THE PAINT DEALER + THE DECORATOR = 100%

The painting and decorating season is now on, and it is time to think of a good many things which are of interest alike to dealer, decorator, and home owner. Most of us are a little old fashioned in certain respects, and this is the time to get a new viewpoint.

For instance, in the matter of relations between the paint store and the decorator. Here is an association which, according to all laws of common sense, should be one of mutual friendship and helpfulness. The decorator without the store as a source of supply would be very much embarrassed in his calling; the store without the decorator would find the volume of sales reduced materially.

Then why is it that these two forces, with a common object in view, so continually berate each other behind their backs, (that may be a little strong but it is too frequently too true), why should the home owner be told alternately that the paint store or the decorator, according to which one is speaking, is if not actually dishonest, at least worth while watching?

When the decorator goes to a customer and tells that customer that his local paint store is a holdup organization, that the prices they charge are outrageous, that their materials are not good, and the similar frequent comments we hear, he is really fighting his own bread and butter.

When the clerk behind the counter tells the home owner that the decorator is none too skillful or better results would have been the outcome of the recent job, and when this same clerk goes a little out of his way in order to say something about the man who bought from his employer the largest bills of goods, he is discrediting the very means of earning his salary.

Isn't it about time that there was a more friendly relationship established between painters and decorators in your town? Isn't there some basis upon which these two closely connected parties can get together for their own mutual benefit?

Think it over. The right solution to the problem means more money in the bank for everybody and a world of satisfaction in the right kind of business relationship.

Two Irishmen, A. W. O. L., in France, stumbled upon a dugout full of sleeping Germans.

"What'll we do?" whispered Clancy. "Shoot 'em, or give 'em the cold steel, or drown them while they sleep—like rats?"

"Gowan wid ye," said O'Garvey. "Let's wake 'em up and start a foight."

Young Private Solomon had a letter from home. "Business was dull last month," he read. "But we had a fire and it cleaned up about $300 on the insurance settlement."

To which he wrote in reply: "Keep the home fires burning."

HEY DON'T DO IT ANY MORE—WHY?

A few years ago—and not so many either, the writ-
r was talking to the proprietor of a general store up in
Visconsin near the Michigan line, when a big, broad-
houldered lumberjack came in to buy an axe. It took
im an hour.

He examined every axe the dealer had, one after an-
ther; he weighed them in his hands, ran his eye along
he helve, tapped one head against the other, listening
or the ring. From some 20 or more he selected four or
ve and these one after another he brought to his lips
nd endeavored to bite a piece out of the blade. After
ore balancing and still more minute examination he
nally selected the one that suited him and handed the
ealer a gold piece in payment.

This gold piece the merchant scrutinized most care-
ully on both sides, rang it on the counter three or four
imes and as a final test sunk his teeth into it to see if
t were real gold.

A year later in a mountain store out west a trapper
ame in to buy a knife. It took him the better half of
n hour to make his choice. He breathed on the blade
o watch the evaporation of the fog, he tried the point,
xamined each separate part of the mounting opened
nd closed it 20 times or more, tested it in every pos-
ible way, all the time the salesman silently awaiting
is decision. After deciding it was a good knife he
sked the price and when told quietly laid it on the
ounter, turned on his heel and walked out.

In the same store a woman came in to buy some lin-
n. It took her over 20 minutes. She held it up to the
ight, took it to the door to examine it in better light,
ut her finger in her mouth and then under the cloth to
ee whether the moisture would come through, pulled a
hread from the cut end, brought it close to her eyes
nd then broke it, finally buying one or two yards, I for-
get which.

The days when people bit or tasted merchandise to
ee whether it was good have gone, never to return,
nd it isn't because our teeth are any poorer nowadays
han they used to be, in fact modern dental science has
aught the care of teeth to such an extent that there
re perhaps more men today who at 40 could bite the
lade of an axe than there were 20 years ago.

No, this it not the reason. The real reason is that
his is the age of standardized, advertized, trade-
marked merchandise. It is an age when the maker's
ame is on the axe, an age when the manufacturer's
rand is in the selvage of the cloth, the day when the
people who know most about the merchandise, guaran-
tee its quality and give the buyer his money's worth.

The time has come when the axe maker has to make
good axes or has to get out of business for the benefit
of the fellow who can and does. The firm who sells a
certain cloth as genuine linen does not attempt to do
otherwise for the simple reason that the goods would
come back and the sale would be canceled.

All business is based on confidence and the world re-
spects the statement of a man who stands to lose all

that he has in case his statement is untrue.

The old consumer test, the axe biting, linen weigl ing, knife selection, was not intended as an insult to th merchant, and was not taken as an insult by the me chant. The lumberjack knew more about axes than th man who was selling them, and both recognized th fact. The trapper knew more about knives, the woma more about linen, and it was known that the merchar might be acting in good faith and still sell an artic not up to standard.

But today the lumberjack realizes that the axe mar ufacturer has tests far more accurate than any he coul propose, and he buys his axe by name instead of b biting. The spit test was a crude safeguard against in position, and the modern woman can secure fabric in far more sanitary and pleasant way and can accept i in good faith knowing that in the linen manufacturer' testing rooms microscope, chemicals, a vast amount o experience and the most delicate of instruments ar used to insure quality, better than any test which sh could make.

These examples are given simply to show how eage the world was for standardized merchandise, how gla people are to buy a product whose name they know an that it is but natural to hesitate over nameless mer chandise, regardless of how honest the dealer may be That is why there is more respect and faith in th decorator who brings Alabastine in original package instead of kalsomine of unknown origin and quality i an unmarked sack. That is why decorators when the have an unusually careful job to complete buy Alabas tine in preference to kalsomine and why there is a cer tain increase of confidence in the dealer who recom mends Alabastine instead of kalsomine.

The Alabastine Company is telling the world in in tense and continuous advertising campaigns that th local dealer is entitled to patronage, not IF he carrie Alabastine or BECAUSE he carries Alabastine, bu simply because he renders the public a service worth of his hire. The Alabastine Company knows that soon er or later the wise dealer will carry Alabastine becaus it pays. The unwise dealer is surely though gradually eliminated.

Some day the Alabastine Company will tell the worl that professional decorators are competent men t employ on any job of interior finishing, knowing tha the professional decorator will sooner or later generally use Alabastine in order that he may prove unfailingly— competent.

Slight Difference

An officer was endeavoring to get an expression from a storekeeper in France as to his idea of the difference between the Canadians and Americans. Finally he asked him, "Well, when a Canadian comes into your store, how does he act?" "Why, the Canadian acts as if he owns the whole darn place," replied the tradesman.

"Then how does the American act?"

"Oh, he acts as if he doesn't give a darn who owns the place."

Who Can Beat It?

Gentlemen: I am mailing you a package of slips cut om packages of Alabastine for which I would be leased to have a cash credit for $10.50.

I am also mailing you a cutting from a local paper owing some of the work completed this season where- I have used almost fifteen tons of Alabastine. Ala- astine was used exclusively on all these houses, hotels nd apartment houses on a recommend from me to the rchitect in charge as a fair and efficient test over all ther brands of kalsomines obtainable here.

Yours very truly,

JAMES K. BOYD, Washington.

The Bremerton News makes the following mention of Ir. Boyd's work.—Editor.

argest Painting Contract in State Is Now Completed

With the completion of the painting this week of the overnment houses, hotel and apartment houses, brings o a close one of the largest painting contracts ever let n the Pacific Coast.

With a force of over 80 painters and a payroll of 3,000 a week, Contractor James R. Boyd has stuck to he job through fair weather and foul, during a period f labor unrest and scarcity that has driven many con- ractors out of the business and broken others. With ver 14 years' of experience in contracting in and round Seattle, and with many large jobs completed, to is credit, such as the Frederick & Nelson building, Mr. Boyd has shown considerable skill in handling difficult abor situations. "I have learned more about the han- ling of labor in the past eight months than in all the thers years of my experience," said Mr. Boyd.

Two hundred and fifty houses were only a small part ncluded in the contract, but the amount of labor can be urmised when it is understood that eight different ypes of houses were built and no two of the same type vere painted alike. There were 45 different stains sed in the exterior and interior finish, making each and very house an individual unit in the government plan f home making.

NOTHING SISSY ABOUT TEDDIE

(From the London Morning Post)

Master Ted, a five-year-old, is immensely proud of ome fine pajamas which he has been flaunting o'nights ince Christmas, and was much upset when, through ome vagary of the laundry, no sleeping suit was forth- oming. Nurse suggested the wearing of sister's night gown for one night only, but Master Ted was up in arms at once. "What! me wear a girl's nightgown?" ie cried. "I'd rather go to bed raw."

Mutually Mistaken

"As I was going over the bridge the other day," said an Irishman, "I met Patsy O'Brien. 'O'Brien,' I says, how are you?' 'Pretty well, thank you, Brady,' says ie. 'Brady?' says I, 'that's not my name.' 'Faith,' says ie, 'and mine's not O'Brien!' With that we looked at each other, and sure enough it was nayther of us!"

How Alabastine Helped Him

Alabastine Company:

Gentlemen: I appreciate Brush and Pail very mu and am sure the suggestions contained therein are great help in many ways.

I had a job of painting a water table around a lar building. This water table was built of concrete and a parently dry when I gave it three coats of paint, gree In three weeks' time this paint peeled off badly. I to off the remainder of the paint, sandpapered, shellac and painted again. Throughout the summer each tir I painted this water table, it would turn brown a peel off. I was desperate. I decided to try Alabasti and No. 33 saved me. After removing all the remai ing paint I mixed No. 33 with water to a thick consis ency, laid it on the concrete with a brush, when th dried, I painted over with 2 coats of paint, requir color, and have learned one more wrinkle for this dif cult business to which I belong. Alabastine is the bes

Sincerely yours,

W. C. HITCHING, N. Y.

IT DOES WASH OFF

Once in a great while we come across a decorator wh excuses himself for not using Alabastine because " won't wash off.

Those who know Alabastine or who read Brush ar Pail, do not have to be told how wrong this impressic is. But for fear there may be still some few who d not know the facts we are going to tell the "come of story again—here and now.

About twenty years ago when Alabastine was in i infancy, the only difference between kalsomine and th white wash on the back yard fence was that the whit wash, being on a rough porous board stayed on, whi the kalsomine rubbed off on your clothes.

There was a demand at that time for "something tha would stick to the wall." And in Alabastine they g it. It sure did stick. Nothing less than a strong ar and steel wool would touch it.

But that was twenty years ago. The Alabastine o today is far different. Now, it won't even harden in th dish if left standing over night. All you have to do i wash down the wall. You don't even have to use ho water—cold does just as well. A few "swipes" with wet cloth or sponge and you are ready for refinishing

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She Knew Her George

A Glenwood Avenue man, calling at the house of neighbor, inquired of the matron who answered hi summons: "Is Mr. Soandso in?"

"No," replied Mrs. Soandso, "he is down at the Lak Glacier bathing pool."

"Taking a dip?"

"No, he likes to watch the diving girls."

"I thought he was too old and too dignified to be in terested in that sort of thing."

"When George doesn't take any interest in bathing girls," said Mrs. Soandso, "I am going to have hin buried, because then I will know that he is certainly dead."

WHAT THE BEST BRUSH MEN SAY

labastine Co.,
irs:

Under separate cover I send you 200 Alabastine gnatures. Please send check for $6.00 for same as er your advertisement. I am using a lot of it now s this town is now taking on a new boom.

D. A. GERRISH, Okla.

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labastine Co.,
entlemen:

On Saturday, Sept. 13th, I mailed you 239 Alabastine ords and did not write you concerning same. Please end me check for amount $7.17 and oblige.

D. K. OWENS, Va.

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labastine Co.:

I have on this day sent you 215 Alabastine coupons. indly send check for $6.45 and oblige.

C. J. FREDRICK, Minn.

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labastine Co.:

Am sending you under separate cover 114 Alabastine gnatures and please send me your Alabastine Color cheme Demonstrator, as I use and recommend Alaastine exclusively, for in my several years' experience s a painter and decorator I have found nothing that kes the place of Alabastine.

Hoping to hear from you by return mail, I remain as ver a friend of Alabastine.

R. HARRIS KELLY, Fla.

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labastine Co.,
entlemen:

I am sending you by insured mail 275 Alabastine ames. Please mail me check for $8.25. I have just nished the school building at Royalton with Alabasne.

H. T. GILBERT, Minn.

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labastine Co.,
rand Rapids, Mich.
entlemen:

Am sending 280 names Alabastine, for which please end check, and oblige.

J. A. ALFORD, S. C.

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labastine Co.:

Enclosed under separate cover you will find 200 large ords Alabastine, for which you will please send me 6.00 in money. I will not write any long words about labastine as you can see what I have been doing for ne goods. It is the best water color made. I have sed it for 10 years and no other water color.

C. H. JOHNSON, N. C.

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labastine Co.:

Enclosed you will find 100 Alabastine words, for hich please send $3.00. I am talking and using Alaastine everywhere I go; it's the thing to make money ith.

W. L. THOMAS, Ga.

Alabastine Co.:

I am sending you today in separate package 10 words Alabastine, for which please send check an oblige.

C. M. BRIDGE, Vt.

Alabastine Co.:

Am sending you 100 Alabastine labels. Am usin lots of Alabastine and have several jobs to do yet.

B. L. HARRINGTON, Okla.

Alabastine Co.:

Enclosed find 100 Alabastine words. Please send m the $3.00, as per your offer.

J. D. PATTERSON, S. C.

Alabastine Co.:

Please find enclosed Alabastine coupons, for whic send the $3.00. We are expecting a good business thi year.

R. T. THORPE, Nebr.

Dear Sirs:—Am sending you 100 Alabastine word taken from five-pound packages. Please send $3.00 fo same.

Am doing the Howard County Court House all i Alabastine, and will say it is as good as any flat pair or water color I have ever used, and am always glad t see Brush & Pail each month. Yours for more Alaba tine,

E. C. LUICK, Nebr.

Alabastine Co.:

Under separate cover we are sending you 150 larg names cut from 5-lb. packages Alabastine, for whic please mail us one of the brushes. We carry a com plete line of Alabastine, which we buy through you jobber at Jacksonville. We also receive Brush & Pai which we appreciate very much.

OUR PAINT STORE,
Per A. C. Goodrick, Fla.

Alabastine Co.:

Under separate cover via registered mail we ar forwarding this day following: 468 large Alabastin tags at .03, $14.04, for which we will thank you to re ceive your ever welcome check.

EST. L. R. SASSINOT.

P. S.—Alabastine prospects are booming and sal increasing.

Alabastine Co.:

Please find enclosed 100 coupons, for which send th money for the same. Pleased to say that I have use Alabastine for several years, and find it to give th most satisfaction of any wall paint I have used, an taking the lead wherever it is used. The people wa it again.

E. D. FRAZER, Ala.

Gentlemen:—Enclosed you 100 Alabastine label Please my cash.

JOHN COBB, Ala.

Alabastine Co.:

Am sending you 100 Alabastine tags, for which yo will please send me check, as I have all the brushes need at present. Yours for Alabastine always. Nothin better.

R. O. ARMSTRONG, Cal.

labastine Co.:

Under separate cover I am sending you one hundred upons, for which kindly please send me your check r three dollars. H. J. ANDERSON, Minn.

labastine Co.:

I sent you today, under separate cover, 100 Alabas- ne names. Please send cash premium.

GEO. E. RITCHEY, Wash.

labastine Co.:

We are sending you under separate cover 100 Ala- stine labels, for which you will please send us $3.00 cash, and oblige,

JAMES R. KEY & SON, Mo.

labastine Co.:

Am sending you a hundred Alabastine tags, and ould like to have you send me $3.00.

H. H. S. NIELSEN, Nebr.

Gentlemen:—Enclosed find 100 Alabastine coupons. indly send check as per your offer.

H. M. STEVENS, Fla.

labastine Co.:

Gentlemen:—Am sending under separate cover this te 100 coupons of Alabastine, for which please send eck.

Am still pleased with Brush & Pail, and find much teresting matter therein. Will send you in another ticle sometime soon. I think the article by Mr. G. H. anenburg on water and creosote stains is a good one; ve tried the same kind of size he mentions, and find O. K.

Thanking you in advance for this favor, I am, yours depend on with Alabastine,

R. A. HALL, Fla.

labastine Co.:

You will find enclosed one hundred (100) labels cut om 500 lb. Alabastine packages, for which send to my ldress check for $3.00, and oblige.

DRUE STRETCH, Tex.

ush & Pail.

Dear Sirs:—I would be pleased to have some brother inter advise me through Brush & Pail the best way make flat stain for stippling graining work, as I ve had a little trouble with some of my work.

Yours truly,

A. TILLEY, Ga.

labastine Co.:

Dear Sirs:—I wish you would please have some other painter publish the best thing there is for mak- g a mahogany stain. Have tried several different nds, but none suit me exactly.

S. M. EVANS, Va.

labastine Co.:

Enclosed find 100 Alabastine words. Please send me eck for $3.00 and oblige,

E. E. GOULD, Ala.

labastine Co.:

I am sending under separate cover 100 Alabastine bels for which please esnd me $3.00 in cash as per in Brush & Pail for Jan., 1919.

P. H. BATES, Ia.

Alabastine Co.:

I am this day mailing to you by parcel post 100 Alabastine labels, for which please forward me the money $3.00. JAMES ADDERSON, S. C.

Alabastine Co.:

Am sending under separate cover 107 Alabastin names, for which send me $3.21 cash, as I use principally Dutch brushes, have plenty of flat brushes Thanking you for Brush & Pail, I remain, an Alabastin crank, J. H. BROWN, Cal.

Alabastine Co.:

I am sending in separate package 136 Alabastin labels, for which kindly send me the money, as I am wel supplied with brushes. So far Alabastine suits me better than anything in that line that I have ever tried and I have used several different kinds in the twenty seven years that I have been in the business.

J. C. LINN, Nebr.

Dear Sirs:—I am sending by P. P. 150 Alabastin wrappers. Kindly send $4.50 for same.

S. H. GRIMM, Okla. Feb. 13, 1919.

Gentlemen:—I am sending you under separate cove 100 Alabastine names, for which send me three ($3.00 dollars, as I am well supplied with brushes. Alabastin is growing more in demand each day, and is fast taking the place of other wall coverings.

D. L. GAINES, Ala. Feb. 14, 1919.

Alabastine Co.:

Enclosed you will find (110) one hundred and te coupons, for which please send me your check an oblige.

JOE HOOKER, Ark.

Alabastine Co.:

I am sending you in separate parcel 150 Alabastin labels. Please send me wall brush as per offer in Brus & Pail, the greatest little magazine in the mails.

Yours for Alabastine,

MR. LOUIS J. ROWE, Mich. Feb. 15, 1919.

Alabastine Co.:

Find enclosed 100 Alabastine labels, for which sen $3.00 and oblige.

GEORGE NUTTON, Ia.

Alabastine Co.:

Please find enclosed (150) one hundred labels, fo which send me your brush as advertised in Brush & Pail. Yours for big business,

L. W. SIMMONS,

Manager Simmons Poster Advertising Co., Okla

Alabastine Co.:

Herewith please find enclosed one hundred (100) Alabastine names, for which please send me the three dollars ($3.00). Thanking you in advance for the three dollars, I am,

L. MONTEVERDE, La.

Alabastine Company,

Gentlemen:—I am sending by mail 100 coupons wrappers, for which please send me a check. You will oblige me much. I am,

G. W. PITTMAN, Ga.



Success for Sale

These questions are put, by an unknown author, to ery seeker for success:

You want success. Are you willing to pay the price r it?

How much discouragement can you stand?

How much bruising can you take?

How long can you hang on in the face of obstacles?

Have you the grit to try to do what others have failed do?

Have you the nerve to attempt things that the aver-e man would never dream of tackling?

Have you the persistence to keep on trying after re-ated failures?

Can you cut out luxuries. Can you do without things at others consider necessities?

Can you go up against skepticism, ridicule, friendly vice to quit, without flinching?

Can you keep your mind steadily on the single object u are pursuing, resisting all temptations to divide ur attention?

Are you strong on the finish as well as quick at the art?

Success is sold in the open market. You can buy it I can buy it—any man can buy it who is willing to y the price for it.

"I like to see a man proud of the place in which he es. I like to see a man live so that his place will proud of him. Be honest but hate no one. Overturn man's wrong doing in overturning wrong. Stand th anybody that stands right, stand with him while is right, and part with him when he goes wrong."

ABRAHAM LINCOLN.

A Town's Funeral

A town that never has anything to do in a pub way is on the way to the cemetery. Any citizen w will do nothing for his town is helping to dig the gra A man that cusses the town furnishes the coffin. T man who is so selfish as to have no time from his bu ness to give affairs, is making the shroud. The m who will not advertise is driving the hearse. The m who is always pulling back from any public ent prise throws boquets on the grave. The man who so stingy as to be howling hard times, preaches t funeral, sings the doxology. And thus the town l buried from all sorrow and care.—"News," Dow Kansas.

The Last Laugh

He was a very young officer, who looked as if should still be wearing knee breeches.

One day, when his company was up for inspection the training-camp, one of the men remarked in a to of deep sarcasm, "And a little child shall lead then

"The man who said that, step forward," was the i mediate command. The entire company stepped out a repeated the quotation.

The lieutenant looked up and down the line.

"Dismissed," he announced shortly.

The men thought they had gotten the better of hi but not for long, for that night at retreat when the ders for the following day were read, they hear "There will be a twenty-five mile hike tomorrow wi full equipment, and a little child shall lead them.— a damned good horse."

Foiled At Last

"Algy fell in love with a girl at the glove counter. I bought gloves every day for a week. To discourage h attentions, she became a manicurist."

"Then he had his nails manicured every day, I su pose?"

"Just so. However, I don't think he will follow h any farther."

"Why not?"

"Then she got employment with a dentist."—Lond Tit-Bits.

Ye Country Editor

Most any man can be an editor. All the editor h to do is to sit at a desk six days a week, four weeks month, and twelve months in a year, and edit such stu as this:

"Mrs. Jones, of Cactus Creek, let a can-opener sl last week and cut herself in the pantry. Joe D climbed on the roof of his house last week looking for leak and fell, landing on his back porch. While Haro Green was escorting Miss Violet Wise from the chur social last Saturday night a savage dog attacked the and bit Mr. Green on the public square. Mr. Fran while harnessing a broncho last Saturday, was kick just south of his corn crib."—Yarmouth Light.

BRUSH & PAIL

Vol. XII JULY—AUGUST 1920 No. 34

Did You Figure Your Income Tax This Way?

First take your home,
Add wife's income,
Divide by your eldest son's age,
And your telephone number,
Subtract your auto license number,
Add electric light bill.
Divide by number of kilowatts,
Multiply by your father's age,
Add number of gold fillings in teeth,
Add your house number,
Subtract wife's age (approximate),
Divide by number of aunts you have,
Add the number of uncles,
Subtract number of daughters,
Multiply by number of times
You have gone up in an airplane,
Subtract your best golf score,
Add a pinch of salt,
And then go out and
Borrow the money and pay the tax.

—Gulf Coast Lumberman.

WHY DON'T YOU SHIP MY GOODS? WHERE IS THE ALABASTINE I ORDERED LONG AGO?

Letters, telegrams and cablegrams of this purport are coming into our office daily. What is the answer? Who is to blame for the delay?

When the great railroad systems of this country ceased to function; when commodities and raw materials could no longer be moved from point to point; when it required from eight to ten weeks to move cars from seaboard to the central West; when imported materials arriving by steamer had to be unloaded and warehoused for weeks because cars could not be obtained to move them, then the manufacturer's trouble began.

The wise manufacturer, as well as the shrewd jobber and dealer, months ago foresaw trouble ahead and undertook to provide against it by anticipating their requirements, ordering largely in advance. The Alabastine Company was virtually swamped with orders in a volume never heretofore dreamed of.

We contracted for our raw material early, stocking all possible and in doing so the question of price was subordinated to the question of service. So far as those under contract with

us have been able to meet our requirements and the railroads to function, we have taken care of our friends. We are largely oversold. We are trying to treat our friends fairly and fill their orders in rotation as they have come to us.

We appreciate the kind consideration shown and the almost universal courtesy with which all explanations of delay have been accepted. Were we the only manufacturers similarly situated we might be accused of shortsightedness or neglect in some way, but we assure our friends we are ever mindful of their interest, always aware of the fact that what is their gain is our gain, and what is their loss is our loss; believe always that we are doing all that human power and large expenditure of money can do to protect our mutual interests.

D. I. Pinney, Sales Manager.

On the Firing Line—Ammunition for the Man Behind the Counter

When you increase the number of your friends you increase your business. Thus out of kind thoughts crystallized into courteous acts are dollars coined. Elbert Hubbard, who went down when the Lusitania was torpedoed, was a writer who had a remarkable faculty for vivid expression. He was at the same time a shrewd business man, as the following business hints bear witness, says the Western Druggist.

If your work is to wait on customers, be careful of your dress and appearance. Do your manicuring before you reach the store. A tooth brush is a good investment. A salesman with a bad breath is dear at any price. Let your dress be quiet, neat and not too fashionable. To have a prosperous appearance helps you inwardly and helps the business.

Give each customer your whole attention and give just as considerate attentoin to a little buyer as to a big one. If asked for information, be sure you have it before you give it. Do not assume that the location or fact is so now because you once thought it so. Don't misdirect. Make your directions so clear that they will be a real help.

The most precious possession in life is good health. Eat moderately, breathe deeply, exercise outdoors and get eight hours' sleep. And cultivate charm of manner as a business proposition.

Charles Lamb said that when he reached his office fifteen minutes late he always went away half an hour earlier so as to make the matter right. This was a joke. The chronic late is always marked on the time book for a lay-off when times get scarce. Your interests are the interests of the company that employs you, and theirs are yours. Then—be on time.

There are valuable positions always opening up in

any progressive concern. Be ready to be promoted. Promotions go straight to the cheery, intelligent worker.

Responsibilities gravitate to the person who can shoulder them, and power flows to the man who knows how. Don't worry.

Enthusiasm is a lubricant that makes the wheels of trade go round; a grouch is sand in the bearings. Enthusiasm, like factory melancholia, is catching.

Always be circumspect and courteous. Bear the faults of some, the impoliteness of others, and pardon everybody sooner than yourself.

Shed no tears over your lack of early advantages. No really great man ever had any advantages that he himself did not create.

Conversation about things not connected with the business should not be indulged in on company time. The house can stand it, but you can't.

Thoughtless, unnecessary defacing of walls, damage of furniture and fixtures or posted signs and notices, or reckless use of supplies, creates a waste in serious amount and strays pretty close to that disregard of the other man's property rights which the world reckons as dishonest.

If you dislike a fellow employee—or are disliked by him—do not make a parade of the matter. Quarrelling and backbiting are not compatible with good work, and if persisted in will lead to the discovery of the blue envelope on your desk.

Learn from your own mistakes, but don't cry over them. We best redeem the past by forgetting it.

Do not join the Knockers' Klub; and avoid all fellowship with the folks who are trying to wear the face off the clock.—The World Retailer.

Salesmanship

"Haven't you a small can of this darker green paint?" queried the customer as the young man behind the counter peered around the rows of paint cans. "I'm afraid, sir, that we haven't a single can of the dark green in stock," he replied. "Couldn't you make use of a larger can?"

The customer shook his head and started away regretfully, for he was already late for the office and didn't want to try another store. Besides it was his first visit to this store.

"Wait, please!" The young man had a sudden idea. "The expressman has just been here, and maybe he brought that special order we sent in the other day. Yes, here it is," and whack, whack, whack went the nail puller on the box.

In a jiffy both the salesman and the customer were smiling over the exchange of a 25-cent-size can of dark green paint for a nice, shiny quarter.

They were smiling because each down in his heart was saying, "THIS IS SALESMANSHIP."

Service is nothing more than giving satisfaction in addition to the goods you deliver.

Manufacturers and the Nation

As manufacturers, we ask neither favor nor privilege. We have no claim for public consideration, save the nature of the service we render to the social organization. The efficient direction and continuous improvement of the means, conditions and quality of industrial production, is our social obligation. This involves not only the advancement of the art of manufacture, but the progressive development of all its human relations. Without this, industry cannot successfully perform its function nor make its contribution to social welfare. We mould men while we make commodities.

We are citizens before we are manufacturers. Our first political concern is the perpetuity of those fundamental principles and that structure of government of which the Declaration of Independence is the spirit and the Constitution the body. We, therefore, urge upon all political parties, as a primary duty, a fervent appeal for a national revival of study, discussion and personal understanding of the nature, purpose and history of American government. It is the practical means of preparing our youth for citizenship, enlightening the alien, destroying sedition, and re-establishing political reverence and devotion for the people's Constitution.—From "A Platform for American Industry," adopted at the Twenty-fifth Annual Convention of the National Association of Manufacturers.

Sign Posts of Progress

Do customers come into your store and ask your salesman "Have you got so and so," or do they come in confidently and ask for a certain quantity of such and such an article?

There is something about the human being that makes it unpleasant for any of us to display our ignorance.

There is a certain embarrassment about asking a storekeeper if he has such an article in stock.

It is much more pleasant to buy when we know that we are in the right store to make the purchase we have in mind, can ask for it by name, and be sure of securing just what we ask for.

This is one of the big values of your display windows. Whatever the passerby sees in your window he knows you have in stock, and many a time he will come in and purchase, whereas if he has to guess whether or not you handle the article he wants he will put off purchasing as long as possible.

Do not pass up your windows. Change your displays frequently, and make them in the course of a certain period of time cover everything you carry for sale.

This is one of the success policies of the big stores in our great cities. Their windows are changed constantly.

"Among the memorable dates in history," wrote a school boy in a composition, "was Anthony's date with Cleopatra."

Life

If I live a life that is clean and square,
And I love my fellow man,
And I lend him a hand to help him bear
His burden whenever I can,
I need not fear what the future holds,
Nor what the reward shall be,
For the mighty love that all enfolds
Will most surely care for me.

If I speak a good word of cheer to one
Whose sorrows have borne him down,
And give him new hope to journey on,
And change to a smile his frown,
I shall not dread when the shadows fall
And the end of life draws near,
For that wondrous love that shelters all
Will drive away my fear.

For my life is measured by what I mete,
And I earn my own reward,
So the love I give makes my heart complete,
And through it I gain the award.
For whether I dwell in a house by the road
Or far from the haunts of men,
If only my love makes bright the abode,
No fear shall enter it then.

—Author Unknown.

Always Possible

Is it not always possible to greet your customers with cheery "Good Morning" when they enter your section?

Is it not always possible to rise, come toward your patron or caller and offer service in a whole-hearted manner?

Is it not always possible to listen attentively while your callers make known their wants, instead of being bored when the matter is not explained as quickly as you think possible?

Is it not always possible to treat every caller with politeness and respect?

Is it not always possible to train yourself to render service of the better sort, the kind you expect when you enter a store to buy?

Is it not always possible to jot down what people ask for and you do not carry, so that the next time they call your store will be prepared?

Is it not always possible to keep your counter clean?

Is it not always possible to present a neat and clean appearance, so that nothing but a favorable impression will be created in the mind of your customer?

Is it not always possible to be accommodating to all, even if the piece of twine or length of wrapping paper the patron asks for does cost you a little trouble to secure?

Is it not always possible to keep a complete assortment of your goods on the shelves, and not make your customer wait until you go to the reserve stockroom?

Is it not always possible to assume a gracious a even with callers who bore you?

Is it not always possible to deposit change in a c or the outstretched hand of your customer, instead dumping it in a heap on the counter?

Is it not always possible to hand your customer neat parcel instead of an untidy bundle with ends string sticking from every corner?

Is it not always possible to say "thank you" eve time a sale is made, which leaves no doubt in the mi of the caller you mean it? ?

Is it not always possible to have the customer lea with a generous fund of goodwill instilled by reason your business-like manner and tact?

Is it not always possible to send the customer on h way rejoicing instead of grumbling and with a bad fee ing in his mind?—Women's Wear.

What Do You Do In the Last Half Hour?

Do you give the belated customer that courteous a tention to which she is entitled, or do you begin you preparation for going home, regardless of customer stock?

It is most important that the eleventh-hour custome receive every attention. A customer coming to th store at this time is usually a buyer, given half a chanc Very frequently she is tired out as a result of a day' shopping and is especially receptive to suggestions an appreciative of graciousness on the part of a salesper son. Remember that customers pay salaries, and, n matter whether they come early or late, they shoul be greeted by employes who take a personal responsi bility in seeing that they have no just cause for com plaint so far as their treatment is concerned.—Stor Chat.

Some Advertising Dont's

Let everything you say in print ring true. Sincerit is the first essential of salesmanship.

Don't advertise a cut rate on poor quality goods with out explaining why the cut is made.

Don't advertise the 25 cent kind for 15 cents whe other merchants are selling it for 12½ cents.

Don't advertise a large shipment direct from th manufacturer when you buy it from a local jobber.

Things of that sort may get by once, but each tim it is a little harder and after a while it won't work at all.

When you come to think of it, why should the publi bring its patronage to a store which does not seek i by advertising?

The reason more men don't make money is that they don't want it bad enough.

Energy of will is a self-staring force; it always wins a way for the man who has it.

Make It Pay

"See that section of shelving over there? And this sh register? Now, we'll take down the stuff on those elves, can by can, package by package, and replace with its money value out of the cash drawer. You ould feel uneasy, wouldn't you, if it were money lying ound on those shelves instead of merchandise? And t, after all does it not amount to the same thing?"

Every time you let the stock on your shelves stay ere indefinitely without moving, it is just the same placing good currency on that same shelf and forting about it. And don't forget that you are paying nt for those shelves.

The way to make more money out of the business, ore profit without increasing your investment, is to ep your stock moving. Get rid of the slow sellers and ep them out of the store. Concentrate on the things at move quickest.

Turnover is the real profit maker in any retail store, d there are at least five other reasons why it is an vantage. To express these advantages briefly, this is e way turnover works:

1. More profit in a year's time without an increase capital.

2. More money in the bank instead of in merchane, so that you can take advantage of special buying portunities.

3. Smaller insurance because you have less stock hand.

4. Less necessity of price cutting because of changes taste, shop worn goods, etc.

5. Bigger volume of business because you can dise of more merchandise at lower prices and closer rgins and still make more money out of your busiss.

Don't forget that 10% and turned over 5 times means re actual cash to you than 20% turned over twice.

For the Game's Sake

He was a typical street urchin, and a little one at t.

"Where do you get your papers, my little lad?"

"I buy them in Times alley."

"What do you pay for them?"

"Five cents."

"You don't make anything at that."

"Nope."

"Then what do you sell them for?"

"Just to get a chance to holler."

Exception to the Rule

"Now, in order to subtract," the teacher explained, ings have always to be of the same denomination. instance, we couldn't take three apples from four rs, nor six horses from nine dogs."

"Teacher!" shouted a small boy, "you can take four rts of milk from three cows."

The Dealer Must Supply the Missing Link

A salesman for a brand of nationally advertised sou called on a grocer to whom he had recently sold a bi of merchandise and asked how the goods were moving The grocer shook his head.

"Not much sale," he replied. "Nobody asks for i Yes, I know you're advertising but they don't ask fo it."

Seeing various packages of different goods displaye in a row on the counter the salesman asked if a fe cans of his soup might not be placed there and th grocer assented. Next day the salesman returned an learned that a dozen cans had been disposed of.

"Surely they bought it," reported the grocer, "a soon as they saw the name on the can they remembere the advertising. I'll keep it in sight after this."

While the firm manufacturing the soup was spendin a quarter of a million dollars annually in telling of i merits, saitsfactory results only followed when the co nection between that advertising and the can of sou itself were properly associated in the customer's min That particular dealer, by failing to do the one sma thing that supplied the missing link in the chain fro the warehouse of the manufacturer to the table of t consumer, was losing every day good profits that might have made. Other merchants probably in t same town with more foresight were getting the bus ness and making the sale.

No manufacturer is so large or so important that can achieve best results without the earnest, active c operation of the dealer handling his goods.

That co-operation can best be obtained by making an object to the dealer, through profits, to sell t advertised line and lest the dealer forget, he must reminded that some small missing link represents t difference between success or failure in the handling the individual units in his store, and the success failure in properly handling those individual units mea the success or failure of his business as a whole.

Live, enterprising dealers are necessary in every bu ness, and wide-awake manufacturers with sufficie confidence in their material to spend their money telli the people of its merits are equally essential. Me torious goods, properly advertised, in the hands of wi awake, appreciative dealers, solves the merchandisi problem from manufacturer to consumer.

In honor of a visit to his plant by the governor the state a certain automobile manufacturer once ha complete car assembled in something less than sev minutes, to demonstrate the efficiency of his plant.

This feat got to the papers and a few days later t telephone bell rang.

"Is it true that you assembled a car in seven m utes?" asked a voice.

"Yes," was the reply. "Why?"

"Oh, nothing," came the rejoinder, "only I've got t car."

Curiosity

When the workmen own the workshops;
And the railroad men the rails;
And the grocery clerks the groceries;
And the mail clerks own the mails—

When the preachers own the pulpits;
And the pressmen own the shops;
And the drillers own the oil wells;
And the jails are owned by cops—

When conductors own the street cars;
And each driver owns his bus;
Will you tell us common people—
Whatin'ell becomes of us.—Judge.

SYMBOLS

ıe stars and stripes on our national emblem ot spell United States of America in so many ls. To every intelligent American, however, flag of the Republic typifies all that is best overnment, the cherished traditions of the and the highest hopes for the future.

represents freedom, justice, equality and ty at home and abroad. As the represen- ve emblem of this great country, we are ed with patriotism as we see our flag wav- in the breezes and our hats come off in rev- ice as it is carried by. The flag is the em- n of a great people, willing to spend their sures and shed their blood, not for a piece unting or silk made up in stars and stripes, that for what it stands: freedom, justice equality before the laws, a just regard for peoples.

he Cross and Circle printed in red on every kage of Alabastine does not in so many ds spell Alabastine. It does not tell where by whom Alabastine is made, but it does tell that the contents of the package possess ultimate in quality, is manufactured only n carefully assorted and prepared materials always gives you full value of measure for price paid for it.

he trade mark, coupled with the trade name labastine," is the dealer's assurance of satis- customers and large sales, and the custo- r's warranty of satisfied performance and asing results. A wise government has pro- ed laws and safe-guards by which the right a trade mark and trade name is protected as

a man's signature is protected against forg and imitation.

The individual whose signature to a check note at the bank will bring him cash is natur proud of that signature. The firm whose tr mark, which is its signature, on the pack will bring from one to twenty million dol of sales in the year has the same right to va that trade mark and will certainly make ev effort to preserve its value. The man or f spending large amounts of money in market a material naturally must have quality to b up the advertising or the money so spent in vertising is wasted. Only those firms havin valuable business built up on protected tr marks can know and appreciate the value such and the many schemes that are adopted circumvent, infringe and trade on the popu ity of the established brand.

Dealers in selling, and practical painters decorators in using materials in their line h come to understand the advantages from use of established, trade marked, goods through handling them are building up a p manent business on a solid foundation.

J. L. Hamilton, President

Courtesy Pays

A good many years ago an old lady was very co teously helped onto a street car by a young conduct and this helpfulness seemed to give her a special ri to be as big a nuisance as possible.

During the first few blocks she insisted three or fo times that the conductor not forget the street wh she wanted to get off. Her trip was a rather long o and by the time she was about half way through w if she began jumping up nervously at every corner, as ing the conductor if that was the place where she sho get off.

The conductor finally stopped the car at the ri corner, helped the old lady down to the ground climbed back to his position.

"Pretty much of a nuisance," we commented.

"Well," he said, "she's getting along and is not s sure of herself as we are. The least I can do is sh her the same kind of attention that I would thank a man for showing my mother."

That conductor is today president of one of the bi gest railways in the world.

"I went twenty miles on a gallon yesterday."

"That's nothing. I went two months on a quart. had to."

Crazy Times

Strike and the world strikes with you, work and you work alone; our souls are ablaze with a bolshevik craze, the wildest that ever was known. Groan and there'll be a chorus, smile and you make no hit, for we've grown long hair and we preach despair and show you a daily fit. Spend and the gang will cheer you, save and you have no friend; for we throw our bucks to the birds and ducks, and borrow from all who'll lend. Knock and you'll be a winner, boost and you'll be a frost; for the old sane ways of the pre-war days are now from the program lost. Strike and the world strikes with you, work and you work alone; for we'd rather yell and raise blue hell than strive for an honest bone. Rant and you are a leader, toil and you are a nut; 'twas a bitter day when we pulled away from the old time work-day rut. Wait and there'll be a blowup, watch and you'll see a slump, and the fads and crimes of these crazy times will go to the nation's dump.

What's the Matter with America?

(From The Forum, Fargo, S. Dak.)

What's the matter with America these days?

Too many diamonds and not enough alarm clocks.

Too many silk shirts and not enough blue flannel ones.

Too many pointed toe shoes and not enough square toe ones.

Too many serge suits and not enough overalls.

Too mnay ball gowns and not enough aprons.

Too many satin upholstered limousines and not enough cows.

Too many consumers and not enough producers.

Too much oil stock and not enough savings accounts.

Too much discontent that vents itself in mere complaining, and too little real effort to remedy conditions.

Who Can Give the Information?

Brush & Pail,

Gentlemen—I am writing you for information not on Alabastine, for I have used it for many years, and know there is nothing better. I wish you would ask through Brush & Pail if any brother painter has a way for refinishing looking glasses or can tell me where I can get a book on this subject. I am willing to pay for the information as I need it very bad. Thanks for Brush & Pail. Hope you will continue to send it.

NAT WORLEY, Mo.

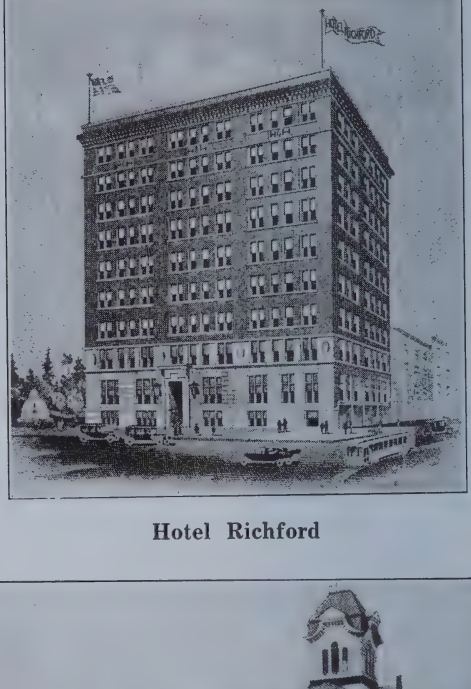
What the Big Cities Are Doing With Alabastine

I have sent you 100 clippings of the word "Alabastine" for which please send me your $3.00 check.

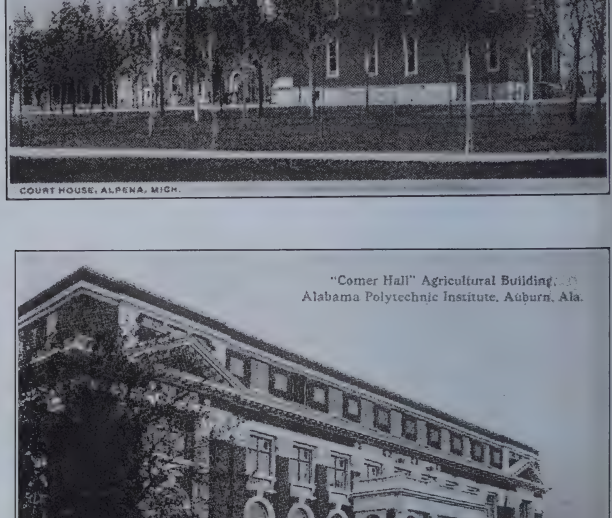
Since March, 1919, I have used about 1,500 pounds and I like it better every day.

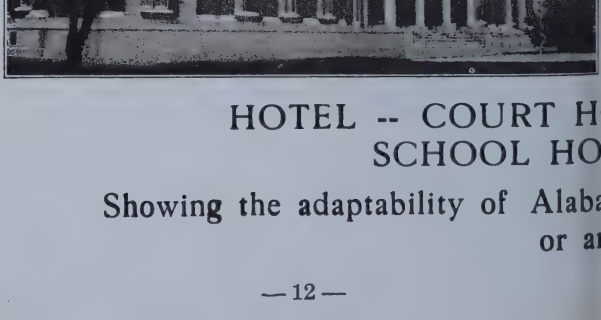
I have tried your Alabastine size made by mixing varnish and linseed oil with Alabastine and find it very satisfactory. It will prove itself to be a winner.

B. W. Donahoo, Ill.



Hotel Richford



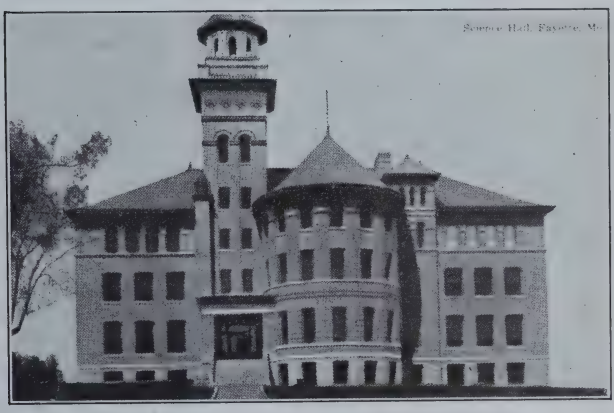


HOTEL -- COURT HO
SCHOOL HOU

Showing the adaptability of Alabas
or an



Wealthy St. Baptist Church





-- INSTITUTE -- CHURCH
- BANK BUILDING

) all buildings, over Plaster, Wall Board
rior Surface.

Fond Memories

In France I used to like to stroll
With sparkling-eyed Marie;
A barmaid, yes, but, bless my soul,
None truer lived than she!
We'd wander nightly, hand in hand;
How sweet those mem'ries are!
Alas, I miss my barmaid, and
Alas, I miss the bar!

Marie was not so strong for style,
Nor keen for eitquette,
But she could cheer me with her smile,
And she could spoon, you bet!
Her glance was like a warm caress;
By George, she was a star!
And so I'm longing for her—yes,
And longing for her bar.

Of course my sweetheart here in town
Means all the world to me;
I'd not attempt to turn her down
For any sweet Marie.
A barmaid wife might prove too gay,
My whole career might mar,
So I'll forget Marie; but say—
Could YOU forget that bar?

What They Say

Alabastine Co.,
Grand Rapids, Mich.

I am sending 400 Alabastine coupons. Please send cash as I am well supplied with brushes.

Have just finished the M. E. College here. I finish it every other year.

Respectfully,
A. O. BAUER, Texas.

Alabastine Co.,

Dear Sirs—I am mailing to you today by parcel post 283 coupons cut from 5-lb. boxes of Alabastine for which mail me your check for $8.49.

Job just completed, I have used 1,415 lbs. of color and two barrels of white, will send photo of building later for the Brush & Pail. Please keep sending Brush & Pail as I get a lot of help from it.

H. E. COOK, Ohio.

Alabastine Co.,

Gentlemen—For the enclosed 357 Alabastine labels, please send me the money as per offer in Brush & Pail. I have used more Alabastine this season than in any past.

Thanking you in advance, I remain,
H. L. ROBINSON, Montana.

Alabastine Co.,

Gentlemen—We this day send by Parcel Post a box containing 300 of your tags for which please credit our account.

CROZET WALL PAPER CO., Iowa.

Alabastine Co.,

Dear Sirs—I have just finished a contract on which I used 400 lbs of your goods, found them very satisfactory. I would like very much to receive your Brush & Pail, also one of your latest stencil books and some of your color schemes you are sending out. I am sending in 300 labels to be cashed in.

Hoping to hear from you at your earliest convenience,

HARRY G. GEORGE, Missouri.

Alabastine Co.,

Gentlemen—I am sending you under separate cover 325 Alabastine tags for which kindly send check for same, and oblige.

GEO. W. RIMER, Colorado.

Alabastine Co.,
Grand Rapids, Mich.

I sent you by Parcel Post 414 labels for which please send me $12.42 and oblige.

M. P. EMBACH, Oklahoma.

Alabastine Co.,
Grand Rapids, Mich.

Gentlemen—Enclosed please find 640 coupons for which send me cash and oblige.

H. S. GARRARD, Kentucky.

Alabastine Co.,

Gentlemen—I am mailing you under separate cover 135 Alabastine words, for which please mail check for same, as I do not need the brush just now. I thank you very kindly for Brush and Pail. Please keep on sending it as we get a great deal of information as well as pleasure from reading it.

A. D. NICKSON, Texas.

Alabastine Co.,

Gentlemen—I am, under separate cover, sending you 100 Alabastine labels. Please send check.

D. H. KARNOWSKI, Minnesota.

Alasbastine Co.,
Dear Sir—I am sending you under separate cover 130 Alabastine names for which please send me check.

ALBERT KNUDSON, Iowa.

Alabastine Co.,

Gentlemen—I have sent you under separate cover by mail 100 Alabastine names. Please let me have check to cover same. Thanking you in advance for same.

HARVEY J. BUSHMAN, Pennsylvania.

Alabastine Co.,

Dear Sirs—Please send one brush as you will find under separate cover the necessary coupons.

W. O. HEOFNER, North Carolina.

Alabastine Co.,

Gentlemen—I am sending you under separate cover, parcel post, 150 coupons, for which please send me the seven-inch wall brush as advertised in your booklet.

Kindly give this your immediate attention and send same by early mail.

Thanking you, I beg to remain.

HARRY BRONNER, Ohio.

Alabastine Co.,

Dear Sirs—I am sending you in separate cover 100 Alabastine names, also find P. O. order for $1.50. Please send me seven-inch Alabastine brush and oblige. Am receiving Brush & Pail regularly, am very well pleased with it, hoping you will always continue to send it. Have been a user of Alabastine for a good many years, but have a very small field to work in here. Never paid any attention to the signature till last year, so never saved them before.

CHAS. C. TACKE, Kansas.

Alabastine Co.,

Gentlemen—We are sending to you under separate cover 150 Alabastine signatures. Please send us your brush.

We are glad to tell you that Alabastine is in greater demand here this season than ever before. Our sales have been fine.

Yours very truly,
JAS. K. DEATS & CO.

Alabastine Co.,

Gentlemen—We are sending to you by same mail 200 Alabastine coupon cards for our customers, please send cash for the same, as they do not care for a brush at present, and oblige.

LONGDON ROOFING & SUPPLY CO., Georgia.

Alabastine Co.,

Dear Sirs—I enclose 100 large words of Alabastine which I have used. As I have got plenty of brushes you will please send me $3.00 in cash. I am still using Alabastine and I cannot say enough in its favor. I am an old painter and have used all kinds of wall paint and I like Alabastine the best of all. Wishing your company good luck.

W. W. REGISTER, North Carolina.

Alabastine Co.,

Dear Sirs—I am sending you under separate cover 400 Alabastine labels. Kindly mail check for same and oblige.

C. P. SHERRILL, Nebraska.

Alabastine Co.,

Gentlemen—Enclosed under separate cover you will find 100 Alabastine labels which we are mailing to you for one of our painter friends for which he wishes to have a brush, same as you formerly gave him. We don't know whether you still do this but we promised him we would write you and mail you the labels. Mail the brush to us and we will forward same to him.

THE A. THIELKE HARDWARE CO., Wisconsin.

Alabastine Co.,

Gentlemen—Am sending you under separate cover 11 of the large words Alabastine, for which please send me the cash. If you have any literature to spare, I can use some at this time. Thanking you for Brush & Pail I remain.

O. B. MASTERMAN, Colorado.

Alabastine Co.,

Dear Sirs—I send you 100 coupons for which please send me check.

AL CHESS, Arizona.

ıbastine Co.,

)ear Sirs—Under separate cover I am sending you Alabastine labels. Please send me a check for $3.00. d I would also like a stencil catalog. I receive ısh & Pail and many thanks for same.

J. W. BLOOM, Minnesota.

ıbastine Co.,

)ear Sirs—Enclosed find 150 Alabastine words. Please d me check to cover same.

E. E. GOULD, Alabama.

ıbastine Co.,

Gentlemen—Enclosed find 130 labels; for same please ıd check as I do not need any brushes at present. ıust say that Alabastine is the Best of them all and y to handle.

J. E. ELLIOTT, Oklahoma.

ıbastine Co.,

)ear Sirs—I am mailing you today under separate er 100 words Alabastine for which you will please ıd me $3.00. I have been receiving Brush & Pail and nk lots of it. I read it through and get lots of benefit m same. Let me thank you here for it and I hope ı will continue sending it to me. If a man could not better results from Alabastine than any other cold ter paint, he is a novice. Again thanking you,

Yours very truly,

W. A. STURDIVANT, Sanford, N. C.

Lo! The Poor Indian

Lo! the poor Indian, heard that his pale-face brother joyed sleeping on a feather bed so when he lay down ıt night he placed one lone goose feather between nself and the cruel, hard floor. The next morning en he got up he grunted, "Pale-face heap big liar."

There are a number of Lo's in the manufacturing siness that talk to you about their product being tionally advertised. They show you some trade pub- ation with a page advertisement and ask you on the rength of this to stock with unknown goods.

The Alabastine Company are not the largest adver- ers in the world. We do, however, a considerable ıount of consistent, attractive advertising by which reach the masses of the people and create a demand r Alabastine that goes to the dealer. The next time me manufacturer in the line talks to you about a big vertising campaign, ask him when, where and how. ıe Alabastine Company will always cheerfully give u information as to when they are advertising, how ey are advertising and where they are advertising. It kes a large expediture of money, great confidence in e quality of its goods to induce a firm to consistently vertise year after year. Where this is done, the aler has an opportunity to profit by it.

Percy: "You're a piker."

Cholly: "What do you mean by that insult?"

Percy: "You only had four chocolate sundaes and w you want to quit the bunch and go home."

Hay! Gad!

Uncle Charlie Says the Country Is Erboutt to Be Sa Agin

By A. M. TAYLOR

Hay Gad! th' republycans an' demycrats air gitt ready ter save th' country agin. Evry four year nigh onta seventy years I've been watchin' one tuther uv them save it from goin' ter th' dawgs.

I useter git excited evry 'lection time over th' or perdicerment our beluved country wuz in, an' argy w my nabers erbout th' sterlin' qualyficashuns uv s galoot neither uv us had hearn tell on afore till he w nomynated.

An' I've marched in torch line processions an' holler myself horse ter hear sum windjammer wave th' St and Stripes, er let th' Eagle scream. An' when it w all over, an' sumbuddy er other wuz elected—thin wa'n'nt changed none. Hay! Gad! 'bout all I ever g out o' it wuz er hedake from tryin' ter smoke sum th' Havanny de Cabbage seegars they passed around. This year aint no different. We're in anuther hellu fix—as usual. Only the republycans, er demycrats, maybe sum other party c'n git us out uv it. Hay! Ga It's th' same ol' game. They've all got er good sou platform. Thet's erbout all it is—SOUND. An' ev sound is ment ter ketch votes. Jest like beatin' on tin pan ter git bees ter swarm—er rattlin' th' oat b door ter coax th' ol' gray mare in where ye c'n sl th' harness onter her.

I've heerd sum grate sounds in my time. 'Bout t greatest wuz "he kep' us outa war." Th' demycrats have to go sum to beat that this time, with the repu lycans shoutin' "he kep' us outa sugar."

Hay! Gad! I never seen th' time when there wuz manny men willin' ter be president. They're ez thick flies around er swill barl. Ol' Bill Brine may re anuther hat in th' ring. Wall, the more uv'em, th' mo uv'em. They make good subjecks fer th' frunt uv t Lit'rary Dijest.

Hay! Gad! It don't make no diff'runce whose erlect er which party wins, 'ceptin' ef the demycrats win t cabynet will all be from one part o' th' country.

Th' party thet's out'll dam everythin' thet's done l the party thets in. An' the party that's in'll do t best they can ter lay a leetle suthin by fer er rainy da

Ez fer ez we're consarned, things won't be no diffrun Jest ez manny taxes—'n praps more. They won't h anny more use fer us fer four more years. These san fellers thet come 'roun' ter speak ter us, all dressed u in there ol' cloze an' tell how much they think uv t farmer an' th' laborin' man'll go down there t' Wasl in'ton an' never think uv us agin, onless it is ter sen us a couple er packages uv seeds in th' spring.

Hay! Gad! Its a grate bizness. Evry four years t country gits the chills 'n fever, an' takes ter its be while er lot uv quack dokters run aroun' perscribi fer it. None uv 'em nows what ails it—but they all g er sure cure. Sum uv 'em wanter put on more cove fer pertection, and sum wanter take 'em all off. Wh

ey're all thinkin' erbout, howsumever, is BLEEDIN'. Shaw! All this country needs is er big dost er caster . Ben livin' er leetle too high an' too fast. Takin' in lot o' stuff it can't digest. But dont you worry none bout this country, son. Its constertushion is strong. hez ter hev these spells evry so offen. But th' repub- ans, er demycrats, one er tuther uv 'em 'll save it. They allus hev.
Hay! Gad!

Some Close Races

An Englishman, Scotchman and Irishman were in- ging in reminiscences of sporting occasions.
"The closest race I ever saw was a yacht race," de- ed the Englishman, "in which one of the boats that l been recently painted won by the breadth of the t of paint."
"The closest race I ever saw," declared the Scotch- n, "was one in which a horse, stung by a bee, won the width of the swelling on his nose."
"The closest race I ever saw," said the Irishman, "is Scotch."

J. H. Hamilton, President.
r Mr. Hamilton:
ome few years ago I met a Master Painter in Minne- who at that time was using a hot water Kalsomine evidently would not be convinced that Alabastine superior in quality and most economical for his use he way of a decorative material. After making a onstration, however, he promised to work out Ala- tine on some of his jobs.
kept tab on this painter, same as all others, and to surprise, on my next trip, discovered he had not l any of our goods, and as it happened was always of town, in the country, or somewhere, so that I d not get to see him.
his information was then turned over to a good live er, with a strong request to lay for him and believe this wide awake merchant did lay for him and ed him, too.
Mr. Painter, I want you to decorate my home and ll furnish the goods." The painter wanted to use hot water stuff, but the dealer would not stand for. "Nothing doing, I shall have my walls tinted with bastine and I am going to see to it that I get a class job."
make a long story short—Alabastine is the very erial that this painter has been looking for, and y is using hundreds of pounds of Alabastine in one he finest bank buildings in the Northwest. The er does not care for publicity and is satisfied with extra profits that he is making from this painter's ness, at any rate he is entitled to a whole lot of t, and as a natural result, carries a much larger and mail orders often.
this connection might say, that I am inclined to ve, from my personal solicitation of business that E Alabastine dealers are making a great mistake t co-operating to the fullest extent with the prac-

tical painter and decorator in their own home town, and every effort should be put forth to bring these two forces together, so that a greater business may result.

I know of some instances where dealers are utterly disregarding the decorator, possibly on account of some financial misunderstanding or outstanding credit. I can see no good reason for such conditions for the painter's dollar represents the same face value as any other dollar and know from experience in making various towns and cities that when the painter and dealer get together in an Honest To Goodness Business Way, they both profit by it.

I will admit improvement of some magnitude during these past few years, but there are still opportunities for greater harmony and co-operation.

It is gratifying to note when a new leaf has been turned, the number of churches, schools, theatres, and public buildings that Mr. Painter has decorated in Alabastine, some of which are reproduced in Brush and Pail as space permits.

Some painters and decorators aim to make themselves valuable to the dealer. He knows what is going to be done in his town, knows the styles, colors and fashions of the day, selects the colors needed and sometimes becomes the buyer in Paint and Alabastine for the dealer.

Yours very truly,
A. M. KAREL, Salesman.

Service

Boys, you have got to learn to cook!

Whenever we get the opportunity we ask the ladies who after all are our bosses in the decorating business why they have this decorator and why they prefer one man's work to another and the other day we got the prize answer.

A friend of ours insists on having the same decorator do her work season after season because upon one occasion when she was having an upstairs room decorated, and giving a party downstairs the decorator showed her a quick way to prepare mayonaise dressing.

Now, that's what we call "Service" with a capital S. Just the same, there is a lesson in it in that it shows a willingness on the part of the man who was doing her work to step a little to one side in order to accommodate a customer. Consequently his competitors have no chance in that particular household and he does not have to run after the business.

Hogs and Merchandise

Mr. E. T. Meredith, now our Secretary of Agriculture, and the editor of Successful Farming, one of the leading agricultural papers of the country, has an editorial on the front page of an auxiliary publication called Building Trade with Farmers, in which he tells a good story which we reproduce here in part.

"Three actors on the stage in a New York theatre were discussing what each had done to help win the war.

One of them had joined the army and had gone to France.

he second had joined the navy and gone to sea. he third man said he was a producer. He had ved at home and produced feed for the soldiers sailors.

he others acknowledged that his service was just necessary as theirs, and asked what kind of feed had produced. He said he fattened hogs.

hey asked him if he found it profitable. He l: 'Well, I bought 10 hogs for $25.00 a piece. I them $250.00 worth of feed and sold them for .00 each.'

he soldier said: 'Why you didn't make any ney on them. You just broke even.'

Yes, I know,' said the man who had stayed at ne. 'But it was the patriotic thing to do and n I had the use of the hogs all winter.'"

merchant who buys non-advertised, unstandard- unbranded, practically unknown merchandise be- it is cheap generally keeps it on his shelves and be satisfied with the consoling thought that he ad the use of the merchandise for six months or . At least it has filled his shelves and storage s. This may be some consolation, but the space occupied represents an expense either in rent or st on his investment.

He Painted the Town with Alabastine

stine Co.,

ar Sirs—I am sending you, under separate cover, Alabastine words for which please send check. I lso sending some post card pictures of buildings lurley which are done in Alabastine and every plas- and plasterboard building in this town is done with astine. On account of the copper condition this we didn't do the work we generally do but look or next year. I have used Alabastine for 30 years aven't found anything to compare with it.

Respectfully,
G. A. BLUEMM, New Mexico.

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stine Co.,

ntlemen—I have the walls of a small church here done in Alabastine. The committee wish a sten- rder so I am enclosing labels and 15c for stencil 97.

e arrival of each issue of Brush & Pail is eagerly ed. I have used Alabastine very successfully as ckground on cloth signs, when no regular sign was available. The hot water and oil mixture the one used. Two coats are put on each coat ied on in opposite directions. This may be an old od, but I have never seen it used in this way e.

Yours truly,
PAGE WILSON, Montana.

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otism is the opiate that Nature administers to en the pain of Mediocrity.

"In a Class By Myself"

Alabastine does the most good for painters and orators in towns of 2,000 to 25,000 where ever knows everyone else. That is true because the man talks and usese Alabastine quickly gets a personal utation in his town as the leading decorator.

"There's little profit in it when several painters on a house," says one correspondent. "But I have f since using Alabastine that people come and ask n decorate their homes without asking for compet bids. I get the jobs at my own figure because know I use Alabastine and that puts me in a clas myself in my town."

Call the Police.

The priest had delivered an eloquent sermon on Judgment Day. At the close of the service a wo Irishman in the congregation sought him out, n troubled in mind.

"Father, do ye mane that everybody will be ther Judgment Day?"

"Yes, Pat."

"Brian Boru and Oliver Cromwell?"

"Yes."

"An' the Dublin men and the Orange men?"

"Yes."

"And the A. O. H. and the A. P. A.'s?"

"Yes, they will all be there, according to my ur standing."

"Well father," said the questioner. "It's my opi that there'll be very little judging done the first d

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Enthusiasm

It used to be the idea that successful business particularly successful salesmen, were born and made.

This is only partially true because any man thoroughly believes in anything can convince ot of the correctness of his views, provided his belie strong enough. Salesmanship when filed down t first ingredients is nothing more than enthusiasm- enthusiasm which others are quick to acknowledge act upon.

Some one has said that Theodore Roosevelt was greatest salesman who ever lived. He had the p of persuasion, but it was not personal magnetism, merism or any particular power of one man over other. It was stark, straight from the shoulder, parleying intensity which won results and this is basis of all salesmanship, of most successes.

It was the prime characteristic of Lincoln, Napol Caesar, Moses and others which you will instantly to mind.

There's a shoe store in Pennsylvania called "Shoery," and another merchant in the same state shirts through his "shirtery." Also there is a gr named Grubb in St. Louis, but instead of "Gru Grocery" it is "Grubb's Grubbery'.. Going some.

Your Liberty Bond

United States Government borrowed money from finance the War. You hold the Government's e to pay you back. This promsie is called a Lib- ond or Victory Note. On this Bond is stated the ons under which the Government borrowed the from you.

instance: If you hold a Bond of the Third Lib- an, it states that on April 15th and October 15th h year until maturity, you will receive interest amount you paid for the Bond. Other issues bear lates of interest and other maturity dates, all of are clearly stated on the Bond.

, if you keep your Bond until the date when the ment pays you in full for it, you do not need to if, in the meantime, the price is low one day or e next. You and Uncle Sam are living up to greement with each other, and neither will lose

e other hand, if you sell your Liberty Bond now, ll find that the man you sell it to will not give dollar for every dollar you paid for it. The price en brought down because so many people are g to sell their Bonds. If the market is flooded matoes, you can buy them cheap, but if everyone oring for tomatoes and there are few to be had, ce goes up. The same is due of Liberty Bonds. ighted people are dumping them on the market, e ones are buying them.

best advice that can be given to the owner of a Bond is this: Hold the bond you bought during r; it is as safe and sound as the United States ment itself.

s many more at the present low rate as you can If you hold them to maturity, you are bound e the difference between what they sell at now ir face value. You will also receive good interest investment.

on to your Liberty Bonds and buy more.

Do It Now

est way to get things done is to do them.

tell a story out in Montana about a railroad hat was destroyed by fire, and the bridge en- nd his staff were ordered in haste to the scene. days later the division superintendent came in ate car. Alighting he met the old master bridge "Bill," said the superintendent, his words quiv- ith energy, "this job must be rushed. Every lelay is costing the company thousands of dol- ave you got the engineer's plans for the new e"

n't know whether the engineer has the picture yet or not, but the bridge is up and the trains g over."

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sful men know more about their own business y do of other people's.

A Dollar's Plea

Don't send me away, please, I like it in this tow
I'm only a poor dollar bill, faded, almost brown,
I'....e made lots of people happy here, made l
sick folks well;
And if you spend me here at home, I'll be ha
than can tell.
So do not let the catalogs our mutual friendshi
er,
For once I'm gone from here, I'm gone, gone,
—forever.

How Does Your Store Stack Up Against T

A Drug Store of Vandalia, Mo., makes a specia
service, and by the way, they do a big business.
is how they get it:

"We cash your checks."

"We sell stamps."

"We straighten out your freight bills and othe
from public servants."

"We wrap up your bundles."

"We mail your letters on the night trains if to
to get them in the postoffice sack."

"We have railroad time tables."

"We transfer your telephone calls."

"We hunt up your doctor."

"We furnish telephone bulletins at election tim

"You can call on us for any kind of informatio
we don't know, we will find out."

"Leave your packages and wraps here; we are
day and night and will take care of them."

The firm also furnishes free ice water and a
card on the cooler reads, "You're Welcome;" it s
farm hands for farmers, and rooms for students

The store stays open all night on election and
tins are read, and there is a phonograph concert
side line.

The proprietors are getting rich.

Depends on Circumstances

A young lady recently sent this question to th
tor of a ladies' weekly journal:

"Do you think it right for a girl to sit in a
lap, even if she is engaged?"

The editor thought long, then—

"Yes; if it were our girl and our lap. Yes, ag
it were some other fellow's girl and our lap. B
were our girl and some other fellow's lap, emph
ly no. We do not approve of such frivolity."

"We got $5,000 out of that railroad wreck w
in."

"But you told me you weren't hurt."

"I wasn't, but I had the presence of mind to k
wife in the face."

Pat—Moike, why is kissin' your gurril loike a
of olives?

Moike—Give it up.

Pat—'Cause ef yez can git one the rest come

BRUSH & PAIL

l. XII NOVEMBER—DECEMBER 1920 No. 5

Out of the Silence

And what can you say when the day is done
And you've gone to your bed to rest?
When the shadows come and the light is gone
O'er the rim of the Golden West,
And a silvery beam of the moon creeps in
As if in an aimless quest?
What do you say
When a kindly voice that you seem to know
Out of the shadows speaks soft and low,
"Well what did you do today?"
Oh, what can you say when you're all alone
With the Master of all the tasks?
How much of a sin do you have to own
When the voice of the master asks—
How many things have you left undone
Your Studied answer makes?
What do you say
When out of the shades with the Master's right:
"Well, what did you do today?
Thrice blest is he of the humble way
Who sinks to his bed of rest—
The rest he earned with a toiling day
With love of his labor blest—
Who hears the voice of his Master ask
And truthfully say "My best!"
The man who can say
I've trod the way of my best intend,
I've helped a friend and I've made a friend
To "What did you do today?"

—John D. Wells.

THE OUTLOOK FOR 1921

921 will be the biggest year in decorating t any of us have ever known. Not only does ry indication point in that direction, but we doing everything in our power to make it and it is appropriate that at this time we tell of our friends just what has been planned, l, in fact, completed to increase the fast wing popularity of the product that we make l you sell.

Alabastine will be advertised in a bigger and ader way, more consistently and more con-cingly than it has ever been before. The ne of the product, its properties, the integ-y of the merchants who handle it and the d character of the decorators who use it will told over and over again by publication of h high standing that they will accept no ad-tisement mis-stating facts—publications of h broad circulation that they reach every k and cranny of these United States, go into ctically every worth-while home in the whole ntry, and reach all classes of people.

We are spending a liberal sum of money. W have spent already months of time in prepara tion of this campaign, and since we have alway been prominent advertisers we can safely sa out of our own experience that what we ar planning in 1921 will make Alabastine sale larger, quicker and more easy to obtain.

We do not deny in telling you about our plan for this big year that we have a selfish objec in view. Although our manufacturing facilitie are exceedingly large, and although these facil ties are now working to their utmost capacit in an effort to keep abreast of constantly in creasing orders, we are ambitious to grow. W want to be bigger every year. We will mak arrangements to take care of increasing bus ness as rapidly as it reaches us, but, remembe this, the immediate effect of this campaign, which we will later give you the details, to sell not OUR Alabastine, but YOURS. Whe the public sees and reads the advantages to obtained from the use of this superior wal coating, the result will be that they will bu Alabastine from you, not us, secure the goo from you and pay you a profit upon materia which belong to you, not us. Therefore, we a justified in claiming that our prime thought devoting a large sum of money to advertisi has been to guarantee you quick turnover, rea sales and easily secuured profits on your inves ment.

The advantage which we hope to obtain that you will find Alabastine so strong in ear ing power, so rapid and easy a seller, that y will feature it more prominently and carry it a larger and more diversified stock.

And remember further, that we are spendi this money not at a time when we need bu ness, but when our plant is working to its f capacity.

We are not at this time going into details garding mediums used, but will do so in t next issue of Brush and Pail. We have p Alabastine in the front row among nationa advertised products and if our friends will their part ind give Alabastine equal prominer in their windows and on their shelves all of will have a hard time keeping enough Alab tine on hand to take care of our orders.

ALABASTINE CO.

The Court's Decision

Plaintiff's Counsel—Your honor, unfortunately in case I am opposed by the most unmitigated scoundr

Defendant's Counsel—My learned friend is such a torious perverter—

Judge—Will counsel kindly confine their remarks such matters as are in dispute?

Window Display Suggestions

1. Keep your windows clean. Have them washed
quently. If your own employees haven't time, get
tside help. It will pay.

2. Don't crowd your window.

3. Avoid the other extreme. Too little in a big win-
w will cause the merchandise to be "lost."

4. Card holders are useful. They'll keep price cards
m falling over on their faces.

5. Make your display attractive to the eye--and the
rse—but don't make it so "pretty" the merchandise
forgotten in admiration of the "trimmings."

6. Make your store front reflect you. It is the ex-
ior which most people see. Impressions are made by
eriors.

7. Put the emphasis on the goods, not on the deco-
ions.

8. Use art only to create a desire to buy the goods
played.

9. Be sure your window lighting is the best obtain-
e.

0. Have the backing of your window high enough
shut off the view of the store interior

1. Use a dark color in the background where dis-
ying light colored goods, and vice versa. Get con-
st.

2. To express coolness in a window use gray, light
en or light blue for the color scheme.

3. To show warmth use reds, yellows, oranges—
rm colors.

4. Dust out the window space frequently.

5. Never allow soiled or fly-specked cards or mer-
ndise to remain on display.

6. To help the eye to travel quickly from a card
he object desplayed, connect the two with white tape
ribbon. An arrow will have the same effect.

7. Invest a little money in stands on which to bet-
display your merchandise. It will pay.

8. Empty cigar boxes make good "building blocks"
erect most any size or shape foundation for a dis-
y.

9. Crepe paper, bunting and cheese cloth as inex-
sive coverings and draperies.

0. Make your display fit the season.

1. Get ideas from merchants in other lines of busi-
s.

2. Plan your displays ahead—days and even weeks
ad.

3. Get all material ready for the new arrangement
ore the old display is taken out.

4. Keep a "window note book." Jot down in it
is you see which you may use later.

5. Put in a window display of Alabastine once a
ith and increase the number of Alabastine buyers
our store.

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e sure to make a dollar for somebody else every
e you earn one for yourself.

The Real Salesman

One who has a steady eye, a steady nerve, a stea tongue and steady habits.

One who understands men and who can make hims understood by men.

One who turns up with a smile, and who still smil if he is turned down.

One who strives to out-think the buyer rather th to out-talk him.

One who is silent when he has nothing to say and al when the buyer has something to say.

One who takes a firm interest in his firm's interes

One who keeps his word, his temper and his frien

One who wins respect by being respectable and r spectful.

One who can be courteous in the face of discourte

One who is loved by his fellowmen.

About Profit

Here's a Little Selling Problem by J. J. Winney

Which is the more profitable seller, kalsomine th is made in quality down to a price and selling at, s 70c per package and oftentimes only four pounds in package, or Alabastine that is made up to a standa in quality and selling at 80c per package, full fi pound packages?

Alabastine, the world-known, up-to-the-standard w coating for 40 years, represents a standard of quali The word "kalsomine" signifies nothing. It is a gene term applied to goods made for a specific purpose, w greatly varying degrees of merit. There is only Alabastine, only one standard for making Alabasti If one package of Alabastine is good, all packages good. If one package of Alabastine is bad, all packa are bad.

Alabastine has never been and never will be anythi but the ultimate in wall coatings. Your custom cheerfully give you what they know to be a little m for Alabastine because they know they are getting wall finish that is bound to be absolutely sanitary, wh you are getting a wonderful profit on the sale. Fig it out. But the money profit isnt' all. The Alabast advertising sells it for you automatically without wa of time, talk, explaining or trouble and you have s the kind of a wall finish that helps build a reputat for square dealing. What is this worth to you in doll and cents?

Get Up Steam

The Pullman car on the sidetrack is just as goo Pullman car as the one that is attached to an engin but it doesn't get any place.

His Last Place

"My father occupied the chair of applied physics Cambridge."

"Dat's nuthin'; mine occupied the seat of applied el tricity at Sing Sing."

The Old Argument

"Cut out your advertising, take the expense out of our price, and I will sell more of your goods."

This is the old argument. We don't know where it arted but it seems as hard to get rid of as malaria id is about as equally beneficial.

When you are asked to buy a nationally advertised ne of goods you are given an opportunity to cash in what the manufacturer is doing to standardize his erchandise. You are not asked to help him pay for is service, but you are permitted to cash in on its nefits.

The object of national advertising is to interest the tire public in the commodity advertised, to reach eryone who may be a possible purchaser. The result advertising is tremendously increased sales—the ovement of a very much larger quantity of goods. is always results in a correspondingly decreased man- acturing cost, and instead of increasing the price to th dealer and consumer, actually reduces it.

This is not theory, it has been proved many times. lvertising does not increase the price on any line of erchandise, for the cost of the firms advertising cam- ign is distributed over the entire output and the per- ntages are so small that they become invisible frac- ns, even when reduced manufacturing cost, the re- lt of increased business, is not taken into consider- ion.

The wise way, in fact the only way, to cash in on vertised goods is to carry them in stock. Tie up your re with the manufacturers' campaign, get your share the profits from the interest of people in the cam- ign. If you don't, the other fellow will.

Prestige

Prestige is the sum total of popular impression about e desirable character of a firm, its goods and business thods.

Prestige represents the faith of the blind public in e quality, the service and house policy—faith in the ablishemnt and the maintenance of its standards.

Prestige increases and serves you by virtue of re- ced sales resistance and increased consumer accep- ice.

Prestige is good will.

And these things add to your balance in bank.

Hard Work

This might well be called the age of substitutes but thing has been discovered yet that will replace hard rk. Neither talent, genius, or eduction can transplant The more valuable a man's time, the more he must or to keep up with his responsibilities.

More Salesmanship

Smiling—not scowling.

Optimism—not pessimism.

Positive—not negative.

Persuasion—not push.

A Lot of Little Things for the Salesman

Watch the fellow who is a regular business-getter, the kind that customers come in and ask for and wait for, and it won't take long to find out just how he does it.

A good salesman seldom answers a question in a blunt, bare "yes" or "no"—both good words, understand, but too abrupt.

A good salesman is not necessarily a swell dresser, but his clothes are sufficiently well taken care of not to attract attention by their shabbiness.

A good salesman learns to talk to arrest attention, and when he gets that far he stops and lets the customer sell himself.

A good salesman finds out the customer's name. One of the best we know, even when making out a cash ticket, unless at a very busy hour, writes the customer's name, and a fair percentage of them he remembers next time. People are pleased when you can call them by name.

A good salesman is always careful about contradictions.

A good salesman is never doing you a favor to wait on you. It is a privilege which he desires.

A good salesman speaks in completed sentences.

A good salesman is half of the team; the other half is the store.

A good salesman explains his merchandise, his prices, and his reasons for recommending. He doesn't dare anyone not to take his word for it.

Through an investigation by the magazine System, it was found that the chief reason why people stop trading at one store and go to another is indifference on the part of salespeople. Forty-seven out of a hundred persons gave this as their reason.

First Hand Information

The big thing we all get out of a year's business experience is education, and the closer we get to the source of knowledge, the more accurate our information becomes.

Talk to the people who come in to buy your goods to the women as well as the men, to the small purchaser as well as the big decorator customers.

Theories are all right, but to be sure of facts, get the information yourself. Find out first hand the real opinion of the people in your community upon the quality of the different lines of merchandise you handle.

English Undefined

"You say this man 'beaned' you?"

"Yes, your honor."

"What do you mean by that?"

"He hit me on the koko, your honor; he tried to crack me nut, he slammed me on the belfry; he——"

"Will someone else please interpret for the plaintiff?"

"I will, your honor," said an obliging witness. "He means the accuser bounced a rock on his ivory dome.

Profits on Alabastine Are Manifold To Be Explicit:

First—You get the profit between the cost of Alabastine to you and the advertised selling price—use your pencil—figure it out.

Second—You get the profits from quick turnovers and no dead stocks.

Third—You get the profit through added goodwill to your business from handling a recognized material of standard quality.

Fourth—You get the profit from the satisfaction of having pleased customers.

Fifth—You get the profit from not having to use large storage space and special clerks in handling Alabastine.

Sixth—You get the profit from Alabastine advertising which brings people into your store and makes them prospects in other lines you are handling.

It's Easy to Be Wrong

You sell Alabastine—you know there are many materials sold under different names and used for the same purpose. Do you know that Alabastine is different? Do you know that it is in a class by itself? Do you know that the results obtained from the use of Alabastine, its spreading qualities, its keeping qualities, its sanitary features, are all different from ordinary kalsomines sold under various names?

If you do not know this, then you are not best equipped for selling Alabastine. The buyer of a large paint firm who sell several carloads of Alabastine per year, is quoted as having said to an interviewer that Alabastine was like a dozen other wall coating materials, that they were all substantially alike. That given to a practical man, unmarked, he would be unable to tell the difference between one or the other; that Alabastine sold, was in demand and enjoyed a wonderful trade because its reputation had been built up by advertising.

This man was simply mistaken; he did not know the goods he was selling. He had never tried them out. He was doing himself and the Alabastine Company an injustice. Advertising will sell goods that have merit. All the advertising that could be done will not ultimately bolster up and make a leader on the market of the material that does not have merit. Advertising has helped Alabastine, it has increased its sales, but it has done this because the Alabastine itself possessed the merit that when introduced to and used by a customer, his use became a fixed habit and he told his friends the satisfactory results he secured.

It may be true among the various brands of ordinary calsomine that it would be very difficult to distinguish, but when Alabastine is included in that category, it is wrong, because no one once having used Alabastine can well be deceived in its working qualities.

"A rub with alcohol is a great beautifier," says a physician. The real rub is to get the alcohol.

Boosting the Dealer's Business

Manufacturers of paint and allied lines are naturally anxious for the dealer trade, and are disposed to adopt modern methods to secure this trade. The Alabastine company has used for some time the slogan, "Your Local Dealer Is Entitled to Your Trade," and is featuring this in all its national advertising. This is a policy which is directed against the mail order house, and is claimed for the company that while it may lose them some trade in certain quarters it is sure to be appreciated by the dealer. The company is pursuing this policy of dealer co-operation in opposition to a different policy which many manufacturers adopt. It will be interesting in the future to determine which plan produces the better results.—"Painters' Magazine and Wall Paper Dealer."

SALESMANSHIP

The salesman in every retail store should know all he can learn about the goods carried by that store because accurate knowledge of the products will make selling easier.

If you are in possession of real information you can state facts clearly, concisely, and convincingly. The ability to do this is what makes a salesman successful.

Broad general assertions applicable to any similar article are no longer effective sales arguments. There are material differences in articles even of the same kind and the "exceptional" talking point of each should be studied carefully by salesmen.

If you think that salesmanship is limited to exchanging goods for cash you are on the wrong track. You can't give your customers the service to which they are entitled nor can you do justice to your store or yourself unless you know the goods you are trying to sell. We pay a lawyer for his legal advice, a physician for his medical knowledge. Both lawyer and physician devoted many years to the study of their subjects before even attempting to sell this information, and both spend much time in study and research in order to learn more and earn more through their service to people who seek their help. You as a salesman are equally a professional—paid not simply to pass goods over the counter and make change but to give a service in the shape of expert advice—information about the goods which the customer has not time, inclination, or the means to study out for himself.

People make purchases at certain stores not because it is impossible to buy equal value elsewhere, but because they appreciate the service they receive from a certain salesman and have reason to believe that the salesman makes a study of his subject.

When a salesperson does not succeed it is because he does not try. It is easier to drift along. The location of a store, its advertising, its reputation with the public, all do their part in turning over stock. Don't expect them to do it all. The more you learn about your goods and the more reliable your statements to customers, the greater will be your earning power.



labastine Co.,

Gentlemen—I am sending today under separate cover ne hundred (100) Alabastine coupons, for which please nd me check; also, I am enclosing a picture of the olonial Hotel which hotel I have just finished the verhead ceiling in White and the walls in No. 52.

Please continue sending me "Brush & Pail" as I find me very helpful recipes in same.

Yours very truly,

L. S. COWART, Fla.

Properly Preparing Walls

ear Sir:

My business as an all-round decorator has called me, ithin the last few years, in many sections of the coun-y. I have come in contact with many practical ainters and decorators, and I think I have a pretty ood line on their viewpoint concerning Alabastine and arious Kalsomines.

I find different localities have different walls which ives the painter diffeernt problems in treating them. find also that painters in a given section run, more or ss, in a rut. For instance, as it is in some places, a ainter will hardly touch a wall, particularly an old one, r a new plaster surface, without first sizing and pre-aring it. Where this is done by one, it is usually gen-rally followed up by all decorators. I will find an-ther section where practical men hardly know what you ean when you speak of sizing a wall. They depend n trying to get a job, regardless of the nature of the all, with two coats, often times going over it three r four times. If it does not then come out right, they and back and damm the material instead of blaming emselves for not properly preparing the wall, or blam-g the property owner who is too niggardly to pay the rice that justifies them in preparing it and doing the ork right.

I have recently spent considerable time in North and outh Dakota. I find there a large proportion of the alls are rough sand finish. I find a great many of e painters use something in the way of glue or soap ze, if they size at all, coat it over two or three times using a water color. As a matter of fact, anyone nows, who is a good workman, that a better job can e secured if the surface is right with one coat, than ith two, three or four. Think also of the saving of me and material.

Water colors do not stop stain, whether water stain or lime, and the walls should be made neutral in order to give proper and lasting results.

I have gotten a good many of them interested in the only right way, and the rest will all come to it in time. That is: to take those walls that have never been sized, give them a hard oil or a cheap varnish size, thinned down with benzine or gasoline. This hardens the plaster, stops stains, and suction, and once done will last from five to eight years before it has to be re-sized. Again, a wall treated in this way, with Alabastine properly applied, should give a first-class job with one coat.

Now for future work on this same sized wall. Two men can wash off the walls, before coating and re-tinting, five ordinary sized rooms a day without any great effort. Painters that I have told this to, who have had their experience in washing unsized walls, seem to think that if two men had washed off a room, it would be a good day, nine hours work. It would, too, if this wall had been coated from three to six times on an unsized surface, but if it is properly sized, it is very easy and not as big a job as it looks. By properly preparing a wall is the only way to get results, save labor, and save material.

Every practical man should try and induce property owners to have their walls put in proper condition. This will cost more the first time, but even then, the saving will many times pay for it. It will take a lot less material on a sized wall, and one coat will give a better surface than three on a wall unsized. If my brother painters appreciated this as I do, they would be much more enthusiastic advocates of tinting walls. The man who knows how to do it and does it right makes a good many, and satisfied customers. The man who knocks this kind of work, who does not want to do Alabastine decorating, takes that attitude nine times out of ten because he does not know how to get from this work the best results for himself.

I should like to have the experience of good painters on this subject of sizing. TO SIZE OR NOT TO SIZE That is the question. Let us have your experience brothers, for the good of all. If I am wrong, tell me so. If I am right, for your own good, profit by it and copy my methods.

Yours truly,

WINNEY.

Nowadays if you want to start a real fight, call some man a "tight-wad."

Spending money is very fashionable right at the present time.

Lots of people are re-decorating who never have done so before.

Be sure to have in stock the things you can sell at a good profit—the things that are considered above the average of their class, and that you can unqualifiedly endorse—Alabastine, for instance.

Have You Ever Tried It?

Gentlemen:

Just to let you know what I did with Alabastine No. 58. I bought a new home and the curtain shades were all in good condition but badly faded, so I bought a five-pound box of that number and painted over the shades on both sides and they look very good and will last a long time.

Now I would like to have you advertise this so some more people can use it. By doing this I have saved about $30.00 for I would have had to buy new ones. It took me one day to do this work and as I have eight little ones to look after, you know the reason why I used it.

Thanking your for Alabastine, I remain,

Yours truly,

MRS. A. I. RONDAT, Ind.

Alabastine for Priming Coat

Here is a little experience I had not long age, so I will pass it along for the benefit of the craft. I was called on to paint a house that was weather boarded with shingles, part of them had never been painted. They were old and dry. Here is what I used for a primer or filler: I took two packages of green Alabastine, made it into a thick paste with boiling water, put in two quarts of linseed oil, and a quart of green paint, thinned it to a good working state with more boiling water and put it on, and it did the trick completely, filled the open grain of the wood to perfection. Next day covered it with a coat of green paint. It would have taken two gallons of paint, and half a gallon of oil to do this priming, so you see what was saved. I have received many helps out of Brush and Pail and am always ready to lend a helping hand when I can, so please keep Brush and Pail coming my way. I always boost Alabastine when I can as it's uses are many.

Success to all,

G. W. RACEY, Tenn.

Too Cautious

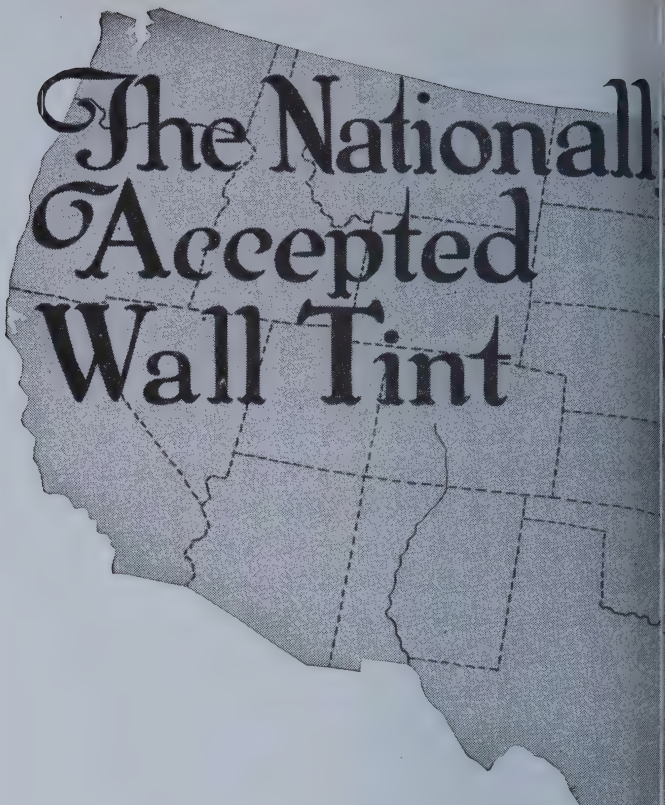
The famous editor of a great newspaper was warning the cub reporter against the snares and pitfalls which lie in wait for the paper which does not stick

"Never state as a fact anything you are not certain about" said the great man. "In such cases use the words alleged, claimed, reputed, rumored, and so on."

In the society columns of the paper next day appeared this article:

"It is rumored that a card party was given yesterday by a number of reputed ladies. Mrs. Smith, gossip says, that hostess. It is alleged that the guests with the exception of Mrs. Bellenger, who says she hails from Levithan Junction, were all from here. Mrs. Smith claims to be the wife of Archibald Smith, the so-called honest merchant, trading on Key street."

That mass which came whirling down the steps and hit the sidewalk with a dull and sickening thud claimed to be the reporter.



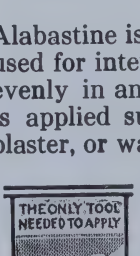
The Whole Cou

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Instead of Kalso

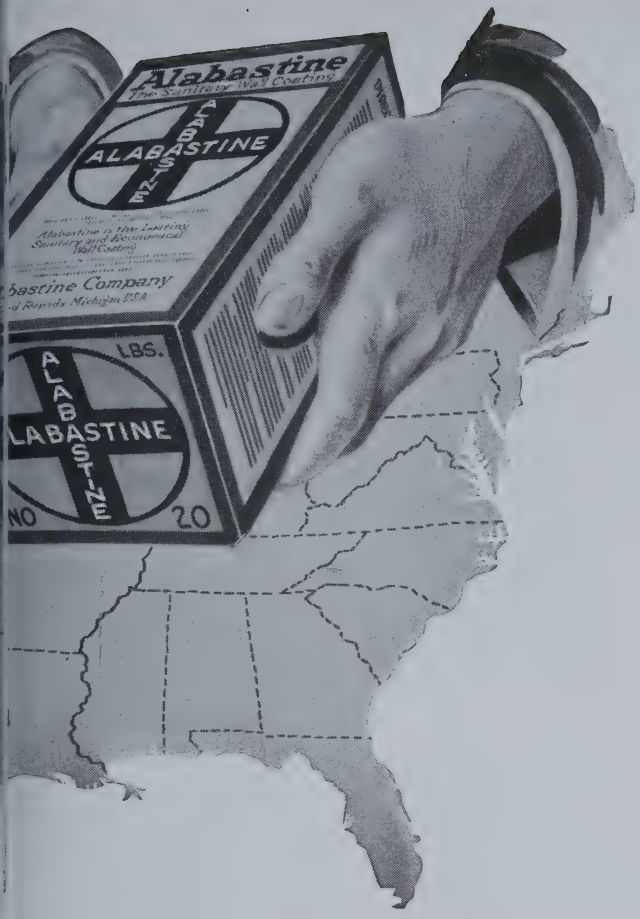
Home owners in every state in the union insis
Schools, hospitals, churches, theaters, and beau
artistic and sanitary wall tint which through adv

Alabastine is an improvement over other materials used for interior decorating. It works smoothly and evenly in any climate at any time of the year. It is applied successfully and quikcly to new or old plaster, or wall board or burlap, over paint or ever wall-paper which contains no aniline dyes or raised figures.



The **ALABAS**

Grandville Ave.,



is Calling for

stine

or Wall Paper

the use of the nationally accepted wall tint. ldings of all kinds are specifying the durable, has become standardized in public confidence.

abastine saves time for the decorator, earns profits the dealer, gives satisfaction to the builder and client. It is a good product to use—a good one sell. The cross and circle printed in red on ery package identify the genuine. Your custo- rs will look for it. Ask your job- or write us.



E COMPANY

Rapids, Mich.



Alabastine Co.,

Gentlemen—We are enclosing photo of the Cumberland County Court House, this city, decorated with Alabastine throughout. Material supplied by A. E. Rankin & Company of this city, work done by the undersigned.

We also treated the Cumberland County Home for the Aged and Infirm but have no photo of it. We use and recommend Alabastine in preference to any wall decoration which we have used.

WADDILL BROS, N. C.

My Method of Canvasing Walls

I have read with interest the article in the September-October issue of Brush and Pail on how to canvas and Alabastine a room, by Brother H. Sundahl of Washington. I am curious to know how he prevented the sagging of the canvas on the ceiling, for as I understand it, he does not provide for any tacking except around the edges, and if he did, would not the tacks all be visible? The same thing applies on the sides, the cloth would all be loose but probable not to so great extent, as he provides for tacking all around the openings, if possible, before the basebard and casings are put on.

This would be all right in a new building, but how about the treatment when the house has been built for some time, and casings and baseboards are all in place? I think all practical men, who have had any experience in this line of work, will admit that it would be impossible to stretch the cloth so tight as to overcome sagging or swaying from the air. I have done considerable of this work in sections of the country where but little plastering is done, and canvas or factory cloth is largely used, and have been most successful employing the method which I will describe as follows:

I generally use factory cotton and in sewing the strips ogether use a strong linen thread, leave a seam or selvge of about one-half and inch. If I have a ceiling, say 8 feet long and 15 feet wide, I use five strips, each a ard wide, cut the proper length, as I find the material ill stretch enough to allow for the amount taken up by ie seam or selvage edge. On a ceiling of this kind I ould strike a line on the ceiling 9 feet from the side all, tacking the cloth through the selvage on this line, aving about an inch or an inch and a half between ach tack.

When thoroughly tacked, I would then tightly stretch ie canvas and tack again on the selvage over the next iree feet, and so on, working both ways. When you each the angle formed by the side wall and the ceiling oming together, tack as closely to the wall as possible. or the side walls I would pursue the same plan. If a ew house, where the casings and baseboard have not een put in place, do as Mr. Sundahl suggests. Go over ie entire surface, tacking tightly to the window frames nd then cutting out the cloth for the openings. If the ouse is completed, tack as closely as possible to the aseboard and window frames and when completed, run quarter round over the baseboard and around the casigs, as well as in the angles or intersections of the side all and ceiling. In this way of being tacked, every ick is hidden and a finished job is produced.

A thin coat of glue size may then be used to which as been added a small amount of Alabastine, the color o be used, and I am then usually able, with one heavy oat of Alabastine, to get a very satisfactory job.

I trust I have made my meaning plain about this seam nd selvage edge. This one-half-inch strip is where the icking is done, and under no circumstances is it necesary to have the tacks show on the surface. Any suggestions from other brother painters, from their experience, that will give a better plan, will be welcome.

Yours truly,
E. WICKSTROM.

Service

giving to the customer what he wants when he wants ; if you talk him into taking what he does not want, ou are wasting your time, and his goodwill. The talk iat gets Repeat Orders is the continuous conversation f the good job that speaks for itself.—Ex.

"Faith, absolute, unconquerable faith, is one of the ssential concomitants, therefore one of the great ecrets of success. We must realize that one carries is success or his failure with him, that it does not epend upon outside conditions."

When we meet a man whom we regard as having een lucky we discover that he is clever, intelligent, uick, but last and not least, a hard worker. The reards that flow from the line of least resistance usually rift out again. The things that are hard to get stay nd grow.

A constant drop of water
Wears away the hardest stone,
A constant gnawing Towser
Masticates the toughest bone,
A constant, cooing lover
Carries off the blushing maid,
And a constant advertiser
Is the one that gets the trade.

"Think before you act" is a good motto, but lots o people forget the acting.

One of the largest leaks in your business, and on of the most dangerous, is the forgotten charge.

Be polite to your customers, but don't slop over.

The man who stammers has it all over all the res of us. He can think before he speaks and still hol our attention.

One square deal will not make a reputation, but on crooked one will.

Speed up! If your rent is $25.00 a day, it is $25.0 whether you sell $100 worth of goods or $1,000. Yo can't beat the calendar, but you can beat your bes record.

A dentist in a certain city, after wasting much post age, decided to call in person and endeavor to collect hi bill.

When he came home that night his wife asked hi whether he had succeeded in getting his money, an the dentist replied:

"No, the old skinflint didn't do anything but gnas my teeth at me."

They say the most absent minded man in the worl is the fellow who poured the molasses down his bac and scratched his pancakes.

Those whom we know but slightly probably com mand our respect and confidence. We are often though well of until we are better known. It is the wise ma who knows when to speak and when not to speak Don't rush into discussions. It is liable to distur someone's good opinion of you. Smart men let th fools do all the talking.

Speaking of Trade Names

Disturbed Mother: Did you see the wretched adven turess who is suing our noble son for breach of promise?

Experienced Father: I did, my dear. I had a goo look at her.

D. M.: And what does she look like?

E. F.: Well, I'll say she looks like a son-kissed lemon

—Strickland Gillilan

A Friendly Tip

The doctor was a widower, and he had begun to call ...etty frequently upon a charming neighbor who, as it ...ppened, was vastly admired by the doctor's eight-...ar-old son. For some time the little fellow showed ...ns of growing worry, and finally on a Saturday after-...on, while he himself was visiting the young lady, he ...t his feeling into words.

"Are you sick at all, Miss Mary?" he questioned.

"Why, no, Bobby. I am very well, indeed," she re-...onded cheerfully.

"Well," the little fellow said with a sigh, "I hate to ...st up pop's game, but I can't stand to have him run ... a bill on you. Pop visits you most every day, and I ...ess you didn't know that he charges folks three dol-...s for every visit."

Thinkers are only paid when they think out loud pro-...led Mr. Doer is around to translate thoughts into ...ts.

A man without ambition is like a busted bank, all ...tures and no assets.

A great majority fail because they are dead sure ...y won't succeed. It would be a shame to disappoint ...m.

When you are putting up a job on someone else, better ...k behind to see who is putting up a job on you.

Niagara Falls today lights thousands of homes, turns ...e wheels of hundreds of industries, earns money by ...e millions. Niagara had just as much power a thou-...nd years ago. Use yours.

Self-control will succeed with one talent, where self-...ulgence will fail with ten.

Somebody has figured out (he has more time than we ...ve) that it takes 64 muscles of the face to make a ...wn and only 13 to make a smile.

Self Respect

Self respect keeps a man temperate, just, honest, am-...ious and faithful. The self respecting man stands ...right and looks square into the eyes of others. He ...ver lowers standards by mean actions. If he works ...r a man he works for him as sincerely and earnestly ... he works for himself.

Under separate cover by parcel post I am sending ...u today one box containing 101 Alabastine tags. On ...eipt, kindly send me one good Alabastine brush. ...anking you for your prompt attention and assuring ...u of my endeavors to push Alabastine through your ...rthy representatives, Gill & Mulholland.

J. H. PRATT, Fla.

High School Decorated With Alabastin 800 Pounds Used



What They Say About Alabastine

Alabastine Company.
Gentlemen:

Alabastine is as well known in France as it is in ou own U. S. A., and I had the good luck to see man homes and public buildings decorated with your materi and stencils while I was visiting many places across th waters. Yours truly,

(Signed) S. NAVARRO, Biloxi, Mis

Brush and Pail.
Gentlemen:

Find enclosed Alabastine labels for which please sen me your brush as advertised.

I am using lots of Alabastine, find it to be O. K., i every respect if the man putting it on has common hors sense. Yours for more Alabastine jobs,

F. B. BURNETT, N. (

Dear Sir:

Have been receiving your valued little magazine fo almost a year past and feel that I owe you an apolog for not acknowledging it sooner. I always try to get th best material I can procure for any work I have to d and I always read Brush & Pail from cover to cove and consider it a valuable asset to any one engaged i the painting or decorating business.

I am an Alabastine user and am going to recommen it this season on every job where Alabastine can b used as it pleases the hardest.

J. McQUEEN, N. (

Alabastine Company:

I am enclosing 100 Alabastine labels for which pleas mail me check for $3.00. I have a goodly supply o brushes on hand. I am a constant user and booster o Alabastine, as I have found it the most satisfying wa coating on the market. Have just finished a job in th M. W. of A. Hall here, and everyone pronounces it beau tiful.

Thanking you in advance for the check, I beg t remain, G. E. FRIEDLEY, Arkansas

abastine Company:
With today's mail, I am sending you 100 labels of Alastine. I would be glad to receive your check for $3.00 same.
By way of a boost, I like to mention the fact that am not only doing plain work with Alabastine, but nt flowers, fruit and mural decorations with the same, well as show cards and photographers back grounds. Have used Alabastine for twenty years in all parts the country under all sorts of conditions and I find lways gives satisfaction. The best part of Alabastine that I can get it anywhere where painters materials sold.
Many thanks for Brush and Pail.

M. E. TULKE, Missouri.

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ntlemen:
Enclosed find Alabastine words. Please ship me ven-inch brush and oblige

ED. PARKS, Miss.

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ntlemen:
Please find enclosed under another cover names from e pound packages of Alabastine, for which send me ven-inch bristle brush. WILL WINKLE, Mich.

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ntlemen:
Enclosed find 100 names, Alabastine. Please send me 00 and oblige,

E. W. KLAPPER, Texas.

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ush and Pail:
I am sending in by mail 100 words and would like the ney in place of the brush.
We do use quite a little of Alabastine.

J. B. LONG, Ia.

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ntlemen:
I am sending you 100 names for which please send $3.00 and oblige.
I am having good success with Alabastine and will nd you a few names of prospective customers who are ilding new this season and would thank you to send em some literature in regard to Alabastine.

E. G. BURSELL, Minn.

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ntlemen:
I am sending under separate cover 100 Alabastine rds, for which send me $3.00.
I find that Alabastine leads all wall finishes here. hers are trying to follow but are far behind Alabasne. WM. MUCHENHAUSEN, Wis.

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ntlemen:
I am sending 100 Alabastine labels. Please send me .00 cash as I have enough brushes now.
It is very easy to please with Alabastine and hope u will continue to make it as long as I am in the inting business.

ARNOLD OLAFSON, N. D.

Propaganda

We had some very vague ideas about propaganda til the late war was well under way. That is one th we learned from our friend the enemy.

But now that we've learned, let's use it... Why gently spread the thought that decorating is someth that should be done whenever walls need it. After long winter is over and the bright clear days of spri promise a new clad earth and glorious summer, di dingy walls become intolerable. It is only natural t things should be brightened to be keeping with spirit of the times.

But why not carry a little summer with us throu the long shut-in months of winter. Can't we improve dreariness? Suppose we start the winter with fr clean walls—it would make life a good deal more wo living.

Try a little propaganda. Suggest to the editor your paper that an editorial upon the subject wou make good reading. Try it on the man who is a casu customer—"Going to decorate this fall, Mr. Jones? Oh, yes, a great many people do it. Never could u derstand why there aren't more. Seems sound to me fix up the house for that time. Doesn't it look that w to you?"

Try it on your decorator customers—"Much redec ating in sight for fall, Jum?—No?—Why not? Sa get after some of these rich fellows. Make 'em dec ate in the fall as well as the spring. They're going be cooped up all winter long in the house. See t point? Do a little missionary work and get some bu ness."

It IS reasonable. It is RIGHT. People ought to de orate in the fall. And you will find that a good ma of them will do it if you start the right kind of PROPAGANDA.

Remarkable Turnover

"Profits in my business depend entirely upon a rap turnover," remarked a merchant in a hotel lobby t other day.

"It's the same in my business," said the athleti looking man who overheard the merchant.

"What line are you in?" asked the merchant.

"I'm a trapeze artist with a circus."—Drug Tra Weekly.

Sam, colored, back from France, was bragging a bi "I stuck two dem Germans through at once with mi l ole bayonet," he said. "Oh, Sam," said Sarah, al colored, "how could dat be?" "Well," replied her ma "I ain't goin' to explain the mechanics of it, but it's fact. Didn't I hear the German behind say to the or up in front, 'Move up dar and gimme more room?'"

A great many Milwaukee people, so it is said, change their names last year. One man named Beer applie for a change just recently. "What do you want t call yourself?" asked the court. "Oh, I don't care," wa the cheerless reply. "Might as well label me Mr. Bevo.

Aid in Prohobition Times

A well known furniture dealer of a Virginia town nted to give his faithful Negro driver something for ristmas in recognition of his unfailing good humor toting out stoves, beds, pianos, etc.

"Dobson," he said, "you have helped me thru some etty tight places in the last ten years, and I want to e you something as a Christmas present that will be eful to you and that you will enjoy. Which do you efer, a ton of coal or a gallon of good whisky?"

"Boss," Dobson replied, "Ah burns wood."

"Nothing in this great, wonderful world of ours was ade in vain."

"Well," said the Colonel, "if that is so, maybe you'll l me what to do with that perfectly good mint bed t there."

The Whole Truth

(From a Missouri Weekly.)

The couple were married at the home of the bride's rents where they will remain until the groom gets job.

Guess He's Right

A clothier in Missouri advertises as follows: If you ink clothes don't make any difference in a man, just t walking down the street without any.

The merchant is one of the most important links in e chain between manufacturer and consumer. He is e last link. Not a middle man but an end man, and ere he handles sound merchandise at honest prices l is the strongest link in the merchandising chain.

There is a rush and a jam in the spring and fall; work done hastily on all jobs, you haven't time to order l-in stock, your men are worked overtime and haven't e leisure to make closer friendships with your trade, d everything in general is unpleasant.

But like many other unpleasant things in life, this is elly a hidden blessing. The very fact that there have t been enough men to take care of the work has read out the seasons more and more, and has brought arply to the front the possibilities and convenience d profit of winter decorating.

Pass this on to the boys and let them suggest to ur customers that the easiest and best way to get the st job, if you are talking to a home owner, or the siest and most profitable way to do the work, if you e talking to a decorator, is to have what decorating n be done during the winter months.

In this way you can come nearer to an all year 'round arket for Alabastine and similar products, favor both e ultimate user of your merchandise and the decorator o applies them, keep your business going good all ring the "slack" season.

Try boosting for winter decorating. It will work to ur advantage.



Alabastine Company:

Enclosed is picture of Cumberland High School de orated in Alabastine by James O. Johnson, practic painter and decorator. Alabastine supplied by Mille Waterman Co., this city.

Yours very truly, A. M. KAREL.

Was He Really Stupid?

A young foreigner was being tried in court and t questioning by the lawyers on the opposite side began.

"Now, Laszky, what do you do?"

"Ven?" asked Laszky.

"When you work, of course," said the lawyer.

"Vy, work——"

"I know," said the lawyer, "but what at?"

"At a bench."

"Oh!" groaned the lawyer. "Where do you wo at a bench?"

"In a factory."

"What kind of a factory?"

"Brick."

"You make bricks?"

"No, de factory is made uv bricks."

"Now, Laszky, listen. What do you make in th factory?"

"Eight dollars a week."

"No, no! What does the factory make?"

"I dunno; a lot uv money, I tink."

"Now, listen! What kind of goods does the factor produce?"

"Oh!" said Laszky, "good goods."

"I know, but what kind of good goods?"

"The best."

"The best of what?"

"The best there is."

"Of what?"

"Of dose goods."

"Your Honor," said the lawyer, "I give up."—Curren Opinion.

"Hello, Jack, heard you just became the father of bouncing boy. What are you going to name him?"

"I'm going to call him 'Weather-strip.'"

"What an odd name! Why choose that?"

"Because he kept me out of the draft."

Talking It Over

e was a new hand, from the big city.
im," asked the farmer, "have you fed the horses?"
Yessir."
What did you feed them?"
Hay."
Feed the cows?"
Yessir."
What did you feed them?"
Hay."
Did you feed the ducks?"
Yessir."
Well, what did you feed them?"
Hay."
And did they eat it?"
Well, no, sir, not exactly, the didn't as far as I no-d—but they was talkin' it over when I left."—Ex.

. story is told reflecting the age-old theme of the ɔility of some English people to appreciate the erican joke. An English girl was asked: "How do make a Maltese cross?" the answer, of course, be-, "Pull its tail."
'he English girl didn't smile. Finally she said: ell, of course it's because I'm English and all that, really I cannot see any similarity between a Mal-e cross and a pullet's tail."

'he discharged soldier hastened gladly home to see wife. He found her polishing the kitchen stove, and ɔped quietly up and put his arms around her.
'Two quarts of milk and a pint of cream tomorrow," said without looking up.

. Hamilton:
3. A. Brown, Millen, Ga., asks for information ough Brush and Pail as to a remedy to stop or pre-nt mildew on outside of house. Says "he has two l cases."

Easy!

Why do you call that skinny brute a watch-dog?
Because he's a thin model and full of ticks, and is te useful in a hunting case.

"Grab It!"

Your opportunity is today—tomorrow is the other low's.
There is more money being spent in the United ates today than at any time in the history of the untry.
Speed up! Get a move on! Put some "pep" into e boys behind the counter. Keep your stocks of erything jam up and take a good big fist full of ofits.

A receipted bill is considered a good certificate of nesty.

Automatic Efficiency

Related by the Phillipsburg News-Dispatch: A you lady telephone operator recently attended a watch-nig service and fell asleep during the sermon. At the clo the preacher said: "We will now sing hymn numb three forty-one—three forty-one."

The young lady, just waking in time to hear the nu ber, yawned and said, "The line is busy."

The Catch

Applicant—And if I take the job, I am to get a rai in salary every year?

Employer—Yes, provided your work is satisfactory.

Applicaint—I thought there was some sort of a cat somewhere.

The Good of Gasoline Alley

"Couldn't you have fixed up the flivver yourself? asked Mrs. Chuggins.

"Yes," answered her husband; "but I like to take to the shop once in a while. The repair man has a har temper and the way he talks about it gives me son new ideas."

If the storekeeper had to sell everything that goes o of his store—if the advertising done by the manufactu ers didn't help to sell the goods—it would take twi as many clerks to do the same volume of business. Ar the storekeeper's profits would have to be twice wh they are today.—The Popular Storekeeper.

Alabastine Co.,

Gentlemen—I am ou under separate cov 100 more words f d me your check f $3.00. I am still j rybody with your wonde ful Alabastine.

I would like fo old painter to tell me throug Brush & Pail ho· make Robin Blue Oil Paint.

J. C. SUTHORLAND, Va.

The effort now being made to regulate the sale wine to clergymen for use in the sacrament reminded Philadelphian today of a story told by James Hamilto Lewis at a banquet in this city some time ago.

Kansas is a "dry" state. One day a venerable negr appeared at the office of the mayor of Atchison, an asked assistance to obtain some wine.

"Who are you and what do you want it for," aske the mayor.

"Ah is de Rev. Dr. Phineas Jones, D. D.," was th reply, "and ah wants dis yere wine for sacriligiou pu'poses. Ah done been told dat you can git it fo' that.

"You mean 'sacramental,' don't you?"

"Yes, dat's it. Do ah get it?"

"Well," said the mayor, "we can give you a permi for wine for such purposes. What kind do you want?

"Well," answered the "Reverand," "de congregatio done took a vote on it las' Sunday, and dey is unamalou fo' gin."—Philadelphia Bulletin.

BRUSH & PAIL

. XIII JANUARY—FEBRUARY 1921 No. 1

Our Advertising Policy for 1921

/e feel that every dealer who sells Alabastine and ry decorator who uses it should know what our ad- tising plans for 1921 are expected to accomplish how this result shall be obtained.

his year, as formerly (only greater pressure will be l, a more comprehensive list of magazines included, a still more intense presentation of the sub- attempted) our campaign will cover the entire ntry to the very edges of its four borders with a wledge of Alabastine; where it can be obtained, the ilts which it gives, and how to use it.

large portion of our appropriation set aside for licity purposes will be devoted to the women's maga- s such as the Ladies' Home Journal, Woman's ne Companion, McCall's, Butterick's, Good House- ping, etc. Our strong appeal is made, naturally, to nen because to them is due credit for all the good e, the cleanliness and the ever advancing standards correct interior decorating. By means of pictures simple text we will continue to teach them the uties which are possible to obtain from Alabastine, this year we are going still further in our effort erve them by introducing a new thought into Ala- ine copy.

eretofore, and for many y rs, we have preached integrity of the dealer v ells Alabastine, the l and very real servic corator who applies This phase of our ontinued through- the present year, but ome to us knowl- e of a vast field where e serves a most ul purpose, a field which nd the reach of decorator and one which in j to ourselves, to dealers, and to the public it is more nor less n a duty for us to reach. It is not nerally appre- ed that more than two-thirds of the 105,000,000 ple in the United States live in towns of less than 0 population. It is safe to say that fully one-half he people in this great country live in sections where ofessional decorator is not available. To these peo- in our advertisements we are giving the informa- that where a decorator cannot be obtained they can ly Alabastine themselves and secure satisfactory re- s. This will mean more and more sales for dealers, one of the direct advantages will be an increased de- d for Alabastine work from decorators.

labastine, instead of kalsomine or wall paper, is the pted wall coating for all interior decorating pur- s, and we can promise our friends, both those who and those who apply it, that they have before them ason of increasing profits and increasing satisfaction ll parties concerned.

et Alabastine on your shelves and we will help move it rapidly.

ALABASTINE COMPANY.



Gentlemen:

Am sending you 200 labels for which please send cash for same, as I am well supplied with brushes.

Am using Alabastine with great success throughout this building, United States Public Health Service Hospital, as pictured.

Have been using Alabastine for the past twelve years. Would recommend it ahead of any cold water tint I have ever used. O'Connor & Schweers furnished the material. Thanking you for same,

Respectfully,

L. L. GRAY, Ga

P. S. Am enclosing a post card of the building I am using Alabastine in. Quite a big job. It was originally "The Lenwood Hotel," but is being changed to hospital for demented soldiers. If you care to photograph it in Brush and Mail would like a copy, as I haven't received a copy in some time.

The Way I Canvas a Ceiling

If I have a 15 x 18 ceiling I use canvas 90 inches wide, therefore two strips on a ceiling. I strike a line in the center of ceiling, put a coat of stiff paste all over ceiling. I take a stick say 8 feet wide on which I roll the first strip of canvas, while I start my canvas at the intersection of side and ceiling. I unroll say one yard and stop to glue size what I have now on the ceiling. When all is on correct I keep on going the same way until the first strip or 18 feet long, is on.

The second strip is put on the same way, except I will now lap the next strip say one inch and proceed to put on the second the same as the first. After being on about one-half to one hour, I take a straight edge and a sharp knife and cut both pieces of canvas where we have a lap in the center and roll them down. I will have a perfect cut, match and no tacks whatever on the ceiling, but the main thing is a lot of glue size as you proceed, putting on your canvas, and your helper has to keep the canvas tight. A. E. BAER, N. Y.

Wanted—Position in store or job with good decorating firm for coming season. Ten years' experience and can handle any class of work in decorating or paper hanging. Address J. E. Grace, care Brush and Pail.

They Tell Us

ry Zinc Oxide, if kept in stock for any length of e, should be kept in well closed packages. When : absorbs carbonic acid from the air a portion of Zinc Oxide changes into Zinc Carbonate which, while aining white, becomes more or less transparent and s a portion of its capacity or covering qualities.

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o protect brick walls where Salt Peter exudes from brick: This white must first be removed by using ixture of Muratic Acid and water mixed together qual parts. Sponge thoroughly with a sponge and r water. Let the brick become thoroughly dry, go over the surface with a few coats of good oil t. Let each coat thoroughly dry and harden before ying another. This will come as near remedying trouble as anything we know about.

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or painting tin roofs, rosin or mineral oils should be used. Genuine kettle boiled linseed oil, or if certain as to the quality, pure raw linseed oil with od oil dryer added, will produce good results. Do use as a thinner for this purpose turpentine, ben- or gasoline if you want best results. Do not use much dryer and see that the paint is of a suitable ity for the purpose. The proper preparation of the ace and a knowledge of what has been previously , if the surface has been painted, are necessary if are expected to guarantee results.

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eatment of water stains in ceilings: It is claimed by taking unslacked white lime, mixing it with ol, painting over the stained spots, letting same and then sizing in the usual way, that good results be obtained. Many object to wasting alcohol in way.

What Alabastine Will Do

have used Alabastine for fifteen years and have r failed to get a satisfactory job. I find other for it:

It is the best that I have ever found for painting p.

It cannot be equaled for filling porous brick work. reak it by using one-half linseed oil and one-half ntine. Let it stand for twenty-four hours, and mix it with strictly pure lead in oil. When it is ughly dry, I apply a good quality lead and oil , and the work will be satisfactory.

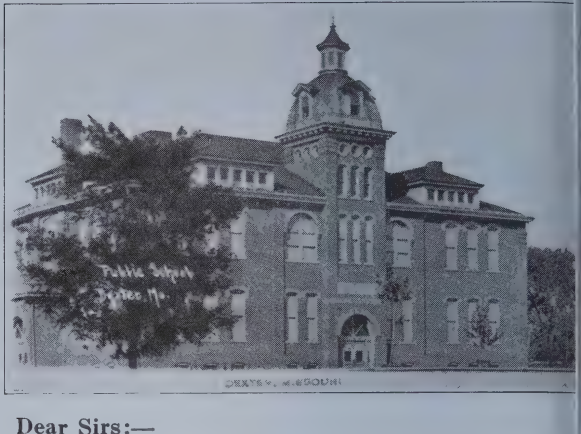
GEO. GLISSON, Ala.

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ne Proof of the Pudding Is in the Eating

are sure making a hit with Alabastine and are, esent decorating two of the swellest bungalows in ity, besides having many other jobs. We have not one bolt of paper for a long time, having taken aper off, and applied Alabastine in its place.

W. H. DUNWIDDIE, Nebr.



Dear Sirs:—

I enclose 154 large words Alabastine, which rep sents Alabastine used in finishing the inside of both t High School and Public School buildings of Dexter, M Both were finished inside with Alabastine and the wo was done by the janitor, Mr. Quick, and we are gl to say he did a splendid job.

I enclose photos of both buildings.

Respectfully,

ROBT O. CARTER & SON.

Alabastine Co.:

Please accept my thanks for your magazine, "Bru and Pail," which I have been receiving for two yea I am wondering today how I could dispense with it, a have come to the conclusion that it would result financial loss to me. Its value as an instructor cann be estimated. In the past year, I have begun to reali the true value of the goods it represents—Alabastin

I have just finished another nice residence and l a well satisfied customer and friend of Alabastine.

C. S. DOWNEY, Ind.

Saying So Doesn't Make It So

A certain dealer we know used to advertise hims as "the leading merchant of Jonesville." A new m chant started a store and advertised himself as "o of the leading merchants of Jonesville." We do know just why, but some of the people sort of lik it. Anyway, "one of the leading merchants of Jon ville' is selling lots of goods.

Remember that "best" is the worst enemy of "goo If you do you will never have to say: "Durn it I wond why Brown gave Smith that big job. I have alwa done his work before."

Ancient Mariner—"You arst me 'ave I 'ad any a ventures? W'y, I should rather think I 'ave. D'y know that once when I was wrecked, and we'd eat all our food, we ate our belts."

His victim—"No!"

Ancient Mariner—"Fact, me lad. An' when we eaten our belts, the boat what we was in turned turtl and so we ate that"





rush and Pail:

Enclosed find views of Central School, Hotel Markam and Bemidji High School, decorated in Alabastine. oods supplied by local dealers and work done by Ole sterby, E. H. Bridges and other decorators located ere. Mr. C. W. Nelson used about 800 pounds in the lks' building. A ton of Alabastine was used in the Iarkham hotel last year—a half ton this year, halls, tc., now being decorated.

Yours very truly,

A. M. KAREL.

Worse Than Ever

Smith turned up at the club a short time after his arriage. He had such a desperate look that his riends asked what was the matter.

"I'm blue," he answered, "I'm just blue. I got married last month and I've discovered that my wife can't ing."

"But," they laughed, "you shouldn't let that trouble ou. Why, you are to be congratulated."

"No, I'm not, either," said Smith bitterly... "You see, he thinks she can."

Ups and Downs of Edith

"Did you call Edith up this morning?"

"Yes, but she wasn't down."

"But why didn't you call her down?"

"Because she wasn't up."

"Then call her up now and call her down for not being down when you called her up."



Editor of the Brush and Pail:

I have received many inquiries from brother decorators, as to how the lower one-third of Dining Rooms, Stairways, Halls, Bathrooms, Kitchens, etc., may be decorated with Alabastine and made washable.

In my opinion no decorating is so successful in connection with Alabastine Tints on the lower part of walls of houses, large office buildings, banks, etc., where wet clothing, or dirty hands may soil the surface as from the stippling, combing, or tiling in Alasbastine. It can be done in any tint, and be very durable and washable.

To the practical painter, I give the following directions:

For all Alabastine or heavy work, the walls should be clean, and then sized or coated with a coat of good paint or a good varnish size, thinned so it will dry nearly flat, let this get thoroughly dry and hard before applying the Alabastine. Mix the Alabastine in paste form in the proportion of say, 2½ pounds of Alabastine to one pint of water, stirring out all the lumps, and applying on the wall with a six or seven-inch bristles brush. Spread evenly, and with stock enough to hold up, depending on how heavy the stipple you desire. Use a regular stippling brush or block of wood. If the material runs or sags use thicker or with less water. For combing, as shown above, mix as stated, use a steel graining comb with every other tooth broken out (notice illustration at the head of article).

For tiling mix as above, stipple and before the material sets or hardens, take a straight edge and block off the tile, making the tile any size you desire. When the material is dry, apply a coat of sizing made by using a fine grade of white glue. Make this the same as a glue size, give the wall a coat of this, and be sure to touch each spot. It will be safer and better to give the wall two coats of this size, so you will be sure it is thoroughly covered. When the size is dry, apply one coat of good white Copal Varnish. This must be light colored, and dry out quickly. This will give you a beautiful effect and will stand hard usage and washing.

If you desire to color the tiling use a little fine color ground in Japan on the tiling in the varnish before it sets, and blend the color out into the tile with a brush.

On a stipple wall without marking white tile, you can blend in any color or bronze to get almost any effect by brushing it out into the varnish. I know a job done in this way that has stood for ten years, and is still in good condition. If I can give any further information on the work through Brush and Pail, I will gladly do it, and you may address me, care of Brush and Pail.

GEORGE H. KRANENBERG.

Suggestions Asked for in Brush & Pail

A party asked how he could proceed with walls that have been coated with gloss oil and where he claims his kalsomine was peeling. I would advise him to wash this off because the foundation was not put on right. His gloss oil had too much gloss and was not cut down with gasoline or turpentine. All gloss oils and varnishes that are used to size walls with should be cut down with gasoline or turpentine.

I have used Alabastine for twenty years and have never had trouble with scaling. If all brother painters would take more pains with their sizing they would have no trouble whatever. I have never washed a job of Alabastine in my life where it was put on properly. I always go over an old job that is to be refinished with turpentine and linseed oil and size them with that. This makes a paint and a sizing that you can depend on. This only applies to Alabastine and not to cheap wall kalsomine.

There are lots of people that want their kitchen painted and when some brother painter runs up against something like this try my scheme. Size your walls with linseed oil, cut down with turpentine and the next day go over the walls with Alabastine and put a coat of any shade of paint over this, and you will get off cheaper than with two or three coats of paint.

Yours respectfully, THOS. FEELEY.

On Getting Business

Please allow me space in Brush and Pail to compliment Mr. A. D. Picard on the way that he gets business. That is my motto, first get good material and then do good work. Have good manners and a few extra hours will pay for itself in the next job. I have not been out of work in 18 years. Most painters do work according to the price they are getting for the job, but that is poor business. If I take a job too cheap it is my fault and not the other fellow's. If the boys would take Mr. A. D. Picard's advice they would be at work instead of standing on the street hunting for work.

I am sending you by mail 100 words, cut from Alabastine packages. You may send check for same and please send Brush and Pail on time for I don't want to miss one issue.

Thanking you for past favors, I remain,

Yours for success,

MATTHEW SMITH, S. C.

1921 Spring
for Al

Full Pages in Color

Woman's Home Companion
Today's Magazine (Outside Cover)
Etude (Outside Cover)
Review of Reviews
Scribner's Magazine
Century Magazine
Harper's Magazine
Atlantic Monthly
World's Work

Black and White Space

Ladies Home Journal
Woman's Home Companion

That

The Whole Cou

Alab

Instead of Kalso

Home owners in every state in the union insi
Schools, hospitals, churches, theaters, and beau
artistic and sanitary wall tint which through adv

Alabastine is an improvement over other material
used for interior decorating. It works smoothly an
evenly in any climate at any time of the year. I
is applied successfully and quickly to new or ol
plaster, or wall board or burlap, over paint or ever
wall-paper which contains no anilin
dyes or raised figures.



The ALABAS
Grandville Ave.,

Advertising
bastine

Delineator
Designer and Woman's Magazine
McCall's
Youth's Companion
American Magazine
Today's Magazine
People's Home Journal
Good Housekeeping
Farmer's Wife
Needlecraft
Mother's Magazine and Home Life
Woman's World
American Paint and Oil Dealer
Painters' Magazine
National Hardware Bulletin

Why

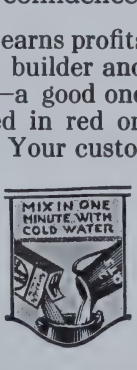
r is Calling for

stine

e or Wall Paper

the use of the nationally accepted wall tint. ildings of all kinds are specifying the durable, has become standardized in public confidence.

abastine saves time for the decorator, earns profits r the dealer, gives satisfaction to the builder and s client. It is a good product to use—a good one sell. The cross and circle printed in red on ery package identify the genuine. Your custo- ers will look for it. Ask your job- r or write us.



E COMPANY

l Rapids, Mich.

JUST WHAT IT MEANS

In the article appearing in this issue entitled Our Advertising Policy for 1921, we give you advance information regarding this spring's advertising campaign.

The Center Spread also tells you about our color advertising and the publication used for color, as well as those in which space in black and white appears.

A color page in four colors standard magazine size appears in six high grade publications, the Review of Reviews, Scribner's Magazine, Century Magazine, Harper's Magazine, Atlantic Monthly, and World's Work. A much larger page advertisement of the same subject will appear in the Woman's Home Companion, on the outside cover page of To-day's Magazine, and outside cover of Etude, the high class musical magazine. To show you what this means, we may state, that the one advertisement in the Woman's Home Companion alone costs us $10,000 for an insertion, and nearly $1,000 additional for art work and plates.

The object of all this being to visualize the Alabastine package with the cross and circle printed in red, to make it the best known package in America. Your good judgment will tell you how, by featuring Alabastine in your sales and work, you will profit by our expenditure.

Alabastine Co.

HAY! GAD

Uncle Charlie Says Ef Thar Wuz More Calluses There'd Be Less Constipashun

By A. M. Taylor

Hay Gad! Never thunk I'd live ter see th' cellar become the importantest part o' the house. _User ter be a man wuz rated by whut he hed in th' bank. Now, b'gad, its by whut he's got in his cellar. Home Brewin' hez took th' place o' cannin'. Lem Perkins spent nigh all last winter tinkerin' 'round in his cellar. Let it git noised eroun' thet he' hit on suthin' so vi'lent thet one drink 'd make er rabbit spit in er bulldog's face. _An' b'gad, his frunt yard wuz full o' applecants fer work all spring. _Wajes wa'n't no objeck to 'em nuther. __ __Lem picked er husky thet didn't hev no relatives, bein' ez how he wa'n't quite sure o' th' mule power o' his mixin', an' Hay Gad! it worked great. Give im er three finger drink th' fust day an' the durn fule nigh worked Lem's gray team ter death. Lem's plannin' ter fix er bigger batch this comin' winter, an' then rent er couple more farms. Sez the labor problem aint worryin' him none. All er hired man needs ter keep him contented is er chanct ter git er hell uv er hedake oncet er month er so.

Th' city folks saved more daylite last summer. We burn coal ile ter save daylite, 'n they save daylite ter

n gas. Hay! Gad! We're troubled with dew on th' ps, 'n their troubled with due on the flivver. They nuthin' new erbout this daylite savin'. I been savin' ence I wuz nine years old. My ol' man passed one hem daylite savin' laws. An' inforced it hisself. l's law fer me wuz ter beat th' sun up. Ef I didn't, did. Hed an' eight hour day. Twicet er day.

ay Gad! Everbuddy's dodgin' work. Sweats gittin' il scarce nowadays. Calluses hez gone outa style. s is too plenty. Ef ther wuz more calluses there'd ess constipashun. Ef we'd stop raisin' so much hell, cud raise more crops. Ef th' lan'lords 'd stop raisin' s, folks 'd raise more kids. Ef th' wimmen played bridge an' more Bridget there'd be less ridin' ter o. Ef we did more thinkin' at home, there'd be damned foolishness at Washin'ton. There's er place ry Ford is dyin' ter git to. He's made it easy fer s ter go places, but he can't go to Washin'ton his-

ay Gad! I wuz down ter the city last week, with neffy. He showed me 'round some. I seen more men's laigs in one day then I ever knowed wuz. I fat wimmen, 'n di'monds, tall, skinny wimmen rin' their little sisters' dresses. Hay Gad! wimmin kin' cigarettes, too. Sez I t' my neffy, "Where do carry their smokin'?" "In their pocket," sez 'e. Gad! sez I, "they aint enuff ter one o' them dresses got on ter make er pocket." Young fellers hez asier'n they hed in my day. They don't need no ginashun. Marrije aint haf th' lott'ry it uset ter fer ennybuddy but er blind man.

ay Gad! I wisht I wuz young agin!

—Building Materials, Detroit, Mich.

Helpful Suggestions

Mildew on Bricks:

ne ounce Mercuric Chloride to 5 gallons of rain r. Wash off with scrubbing brush and Gold Dust, rinse with clean water. Let dry. Then put on Chloride solution with a white wash brush, let dry. t rinse off. Then paint after thoroughly dry. Dis- of what is left. This is, of course, poisonous and ld be buried. Some trouble but worth it.

Keep Plaster Paris from Setting:

astic Art men use common paper hangers' paste ep Plaster Paris from setting, and say it does not the quality. A glue size has been used to mix Plaster with by our firm with the best of results. ers tell us that Vinegar or anything of a sour na- will do the trick.

S. F. KOOGLE & SONS, Ohio.

h and Pail,

lemen:

shing to answer Mr. J. C. Sutherland of Virginia ixing Robin Blue: Take White Lead for base; add marine until the shade is a deep blue, then add pale Chrome green to suit tone desired of it.

L. D. BROWN, Conn.

DO YOU BUY "MAVERICK" MERCHANDISE?

In the old days of the West, stray, u branded calves were called "Mavericks." The were without pedigree—without identity-without known value. They were just Mav ricks.

Today, unbranded, unadvertised merchandi is plentiful upon the market. Because tl manufacturer has not trade-marked his pro uct, you know not whence it comes. Who responsible for it—who sponsors its quality a vouches for its worth? Nobody It is a Mav rick among merchandise.

An advertised, trade-marked article has tl 100% backing of the man who made it. If is an established product, it is only such b cause it has passed the acid test of public us If it is new, the trade-mark is the manufa turer's pledge to stand behind the article a see it make good—or make good for it. But is his—he wants you to know it, and he tel you with his trade-mark name.

An established trade-mark name protec you. For safety and economy today—buy trad marked goods of known value.

And Still They Come

Alabastine Co.:

I am sending you by today's mail 920 coupons clipp from Alabastine boxes. Kindly let me have your che in the amount of $27.60 covering same.

J. M. KINZER, Ky.

Gentlemen:

I am sending you by insured parcel post 400 Alaba tine labels. Kindly send me a check for $12.00.

JOE BENDICK, Mich.

Alabastine Co.:

Am today sending you 346 coupons from Alabasti boxes for which please forward your check by retu mail.

RAY WOLFE, Ky.

Alabastine Co.:

I am sending 323 Alabastine names for which se cheque $9.69. I believe I use a little now again. Than ing you for Brush and Pail, I remain

L. C. BROWN, Ga.

Alabastine Co.:

I am sending you under separate cover 340 wor Alabastine. Please send cash. I have used Alabasti for over 30 years. It is the best wall coating on t market.

A. THORNTON, Ark.

Alabastine Co.:

I am sending you by parcel post 300 words from your five-pound packages for which please send me cash.

FRANK T. LAHIFF, La.

Alabastine Co.:

Please find enclosed 225 Alabastine labels for which send me cash.

A. B. HYATT, Ala.

Alabastine Co.:

I sent you 274 Alabastine words. I neglected writing you. Please send check for $8.22 and oblige.

D. K. OWENS, Va.

Gentlemen:

Find enclosed 200 words Alabastine. You can please send check for $6.00.

WILL McKAY, N. Car.

Alabastine Co.:

Under separate cover I am sending you 200 labels off packages Alabastine, for which please send $6.00 in cash. I am using nothing but Alabastine when I can get it. We have had some trouble getting it lately. I have wondered what the reason is. I get it from the Aberdeen Plumbing & Heating Co., of Aberdeen. They told me they were way behind with their orders. Hoping to hear from you and oblige.

GEO. H. McMURTRIE, S. Dak.

Alabastine Co.:

I am sending you under separate cover 100 Alabastine labels for which you can kindly remit me check for same. I am using a great deal of Alabastine and am having good success with same. Expect to use 1,000 pounds on one building being constructed here now. Thanking you in advance,

W. R. LA FORGE, Okla.

Alabastine Co.:

Please find under separate cover 100 Alabastine names for which send me $3.00. I use lots of Alabastine and find it the best wall covering on the market.

O. E. EVERETT, Minn.

Alabastine Co.:

Under separate cover I am sending you 100 of the large words Alabastine for which please send me $3.00 as per your offer in March and April Brush and Pail magazine. I also wish you would tell me how to best overcome water stains, grease stains and alkali stains on walls to prevent them from showing through Alabastine.

L. P. GREEN, Nebr.

Alabastine Co.:

Please find enclosed 170 of the Alabastine words for which you can send me $5.10 cash and oblige.

JOS. BRUNSMANN, Ia.

Alabastine Co.:

I am sending you under separate cover by parcel pos 225 Alabastine tags for which please send me check "The wise may learn by observation, the fool by expe rience," and I have learned in thirty years' experienc that Alabastine is the best wall finish yet produced.

W. H. BARROWS, Mass.

Alabastine Co.:

Am sending 200 Alabastine coupons; please remi $6.00.

BAYARD BROOKS, La.

Alabastine Co.:

I sent you a package of 250 Alabastine names fo which you can mail me a check for $7.50. Thanking you in advance.

WM. RUYGH, Ia.

Alabastine Co.:

I am sending you, under separate cover, four hun dred Alabastine labels for which please send me $12.00 I am using Alabastine all the time and I recommend it in the place of paper when it can possibly be used The more I use it the better I like it.

GEO. HODGSON, N. Mex.

For Sale—My painting and paper hanging business, in a town of about 700, but take in several towns within a radius of 10 miles around; can work two or three men very near the year 'round, if a man can paint autos; cheap rents and cheaper living than in the city. Address H. B. Carpenter, care Brush and Pail.

Brush and Pail:

Will some brother give me information on graining mahogany?

J. O. SAWYERS, Va.

Position Wanted—Wanted work at trade of paper hanger. Address Henry Walker, care Brush and Pail.

Position Wanted—Wanted by paperhanger and painter, a steady yearly job. Reliable and efficient. J. Kantenberg, care Brush and Pail.

Wanted—Good paper hanger and painter, non-union man. Will pay going wages. Steady work for a good man. Drifters need not apply. W. B. Weidenbach.

Alabastine Co.:

Please send us the Brush you advertise. We are mail ing under separate cover 200 labels from five-pound packages Alabastine.

NIELSEN BROS, Nebr.

Alabastine Co.,
Gentlemen:

I am sending under separate cover 300 Alabastine signatures for which I would appreciate your check.

A. CHAUVIN, N. M.

Never Again

"Going to get out here to stretch your legs?" asked ne man passenger of another, as the through train rew into a station.

"What place is this?" asked the man addressed.

"Albany."

"No. I had one stretched here once."—Yonkers tatesman.

The greatest weakness of all languages is in the de-:ription of colors.

Pale green, dark blue, light red, dull gray, etc., convey o accurate conception to the mind of the exact shade r tint which is in the mind of the speaker or writer.

Alabastine is a satisfactory article to sell to the home wner, architect or other person interested in a decorat-ıg job, because a sample of the exact color desired can e shown, and accurate mixing is always possible.

The ancient theory of colors was that all were de-ved from black and white. Our modern theory is that hite is a combination of all colors, while black is no ıore nor less than an absence of light.

One Way of Collecting

A darky girl employed by a Cleveland family refused) do the housework one morning and remained in bed, aintaining she was sick. The family physician who as called examined her tongue and felt her pulse. Caroline, I can find nothing the matter with you—I ɔn't believe you're sick."

"Doctor, I knows I ain't sick, but this family owes e $12 an' I don't work 'till I gets my money."

"Shove over and make room for me, I've got $50 ɔming."

The Silver Lining

Murphy and Moran, who had not met for years, were ɛchanging confidences at an Irish fair.

"Shure, it's married Oi am," said Murphy, "and Oi've ot a foine hilthy boy which the neighbors do say is ıe very picture av me."

Moran gazed at his freind's far from beautiful face, ıen said:

"Och well; what's the harrum so long as the choild hilthy?"

Making It Impressive

A preacher was describing the "bad place" to a con-regation of naval cadets.

"Friends," he said, "you've seen molten iron running ıt of a furnace, haven't you. It comes out white, hot, zzling and hissing. Well—"

The preacher pointed a long, lean finger at the lads.

"Well," he continued, "they use that stuff for ice ·eam in the place I have been speaking of."

Cheer Up!

Don't forget that the harder it is to obtain money the ore it is worth.

Same Old World

Mother: "You were a long time in the Conservator with Mr. Willing last night, my child. What was go ing on?"

Daughter: "Did you ever sit in the Conservator with Father before you married him?"

Mother: "I suppose I did."

Daughter: "Well, Mother, it's the same old world.

He Thought It

A sergeant of an Irish regiment had a dislike for on of his men named Brady. One day, after drill, at whic the sergeant had relieved his mind to the squad, an Brady in particular, Brady walked up to the office who, by the way, squinted horribly, and said:

"Sergeant, if I was to call you the squinting son o a busted bomb, what would I get?"

"Faith," said the sergeant, "you'd get six months."

"And if I only thought it?"

"Oh, you'd get nothing."

"Well," returned Brady, "I don't say everything tha I think."

Alabastine Co.:

I can say Alabastine is one of the best wall coating I ever used. I do the largest part of the Alasbastin work here.

W. E. JONES, N. Car.

Alabastine Co.:

I landed a first-class job after I convinced them tha Alabastine was the thing to use. The Post Office in thi town needed painting and the white interior wall needed water color on them. One painter got the job but quit it. I was called in to do the work. The walls were in dreadful condition, all broken and cracked, an the plaster was scaling. I recommended Alabastine a the ready cure for sick walls, and I got the job. Whe I started, many said that a good job could not be don unless all of the plaster was removed, and new coa of plaster put on. I succeeded in doing the job, an it is perfect. It has helped me to get other jobs. am now figuring on getting the interior of the Cour House, using different tints of Alabastine.

J. L. FITZPATRICK, Ala.

Alabastine Co.:

I have used a good deal of Alabastine and can ge better results with it than with any other water color and have more satisfied customers. There is no wate color in my opinion that has the same soft tones an produces the artistic effects that Alabastine does.

F. S. SANDOE, Va.

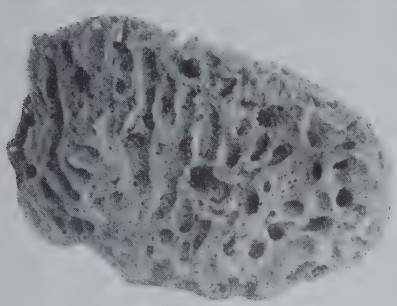
Prof.—"I am going to speak on liars today. How many of you have read the twenty-fifth chapter of the text?"

Nearly every student raised his hand.

Prof.—"Good. You are the very group to whom I wish to speak. There is no twenty-fifth chapter."

BRUSH & PAIL

l. XIII MARCH—APRIL 1921 No. 2



ections for Producing Alabastine Opaline Effects as Shown on Color Chart

he side wall surface shown in the color plan in this e is first coated with Alabastine No. 20, applied the usual way.

or the Opaline or Mottled effect, two colors are d.

irst, for an ordinary sized room, mix about one nd of No. 56 Alabastine in the proportion of about parts of Alabastine, with six parts of water, or a le thinner than for regular wall work.

n another dish, mix the same amount made up of al parts of 49 and 32 Alabastine, with the same portion of water.

se a good quality of sponge, firm and coarse, or h good sized openings.

irst, cut this sponge straight and evenly across the in, so that it presents a flat or level surface.

ou are now ready for the rather simple process of ducing this Opaline effect.

ip the flat surface of sponge in the mixture to be d, and squeeze out, so as not to have too much mate- l in the sponge to make it daub or blurr the wall. u should then have a smooth surface, such as a piece glass or tin, on which to dab or stipple the sponge, work goods evenly in it, then dab or stipple on wall, ng rapidly over the surface.

n producing this Opaline effect, one or more colors y be used, and these may be either the regular or itive colors in Alabastine. In the particular sheet are showing, the entire surface is first gone over h the No. 56, the sponge is then washed, or another nge used, and the work followed up by the appli- ion of the second coat mixed as suggested. There is unnecessary delay, for by the time you are over surface with one coat, you can start at the begin- g and go over with the second coat.

ou will be surprised at the beautiful effects that can produced, and the color schemes that may be carried in rooms, to harmonize with the prevailing color in s, draperies and standing wood-work.

Ve would recommend that the party who tries this for first time, experiment on some blank wall, or take back of a wall paper sample, tacked to a solid sur- e and experiment in this way until he becomes irely familiar with the working of the sponge. Once can produce some samples, using your artistic ity in combining of colors, have these to show your spective customers, it means additional demand for bastine work, as many of our friends have found to their entire satisfaction and profit.

J. L. HAMILTON,
President

Plan for Big Jobs

Brother decorator, we believe you are ambitious, th you want to succeed, that you are not a piker, conte to dabble around the edges, but that you aspire to g to the center of activities, and to bigger things.

The editor of Brush and Pail in his humble way d sires to render you every assistance he can.

Brush and Pail is not a literary gem. Your edit makes no predictions of being a genius. He has se many of the hard things of life, has not been cradled the lap of luxury, and expects to die in the harness.

The poem in this issue, "All There is to Life, An way," might be accepted as his biography.

This is not written on a mahogany desk, in an offi with Oriental rugs and walls decorated with expensi tapestry and paintings (the walls, however, are dec rated with Alabastine) so you need not accept Bru and Pail suggestions as something de luxe, but as ha headed philosophy, gained by experience similar yours.

Our advice is: Don't despise small jobs—but aspi to big ones. Don't sit down idly and wait for som thing to happen—make something happen. Don't fe that yours is a season's job—there is no closed seas for the worker. Don't take a job so cheaply that y have to jeopardize your reputation by slighting sam Don't think simply reading Brush and Pail will mal a decorator out of you. Don't advocate Alabastine, any other material, unless you believe it to be quali goods, that will help you to build up your reputatio

Your reputation is the greatest asset you have. Wi good materials a workman, whether good or bad, ca get more satisfying results, while with poor goods, ar man's reputation may be injured. To build up a bi reputation, equip and educate yourself to do big wor in a big way.

Now is the time to go after big buildings, and bi things in your line. Never pass a school house, churc theatre, or apartment house, without the thought, there not some good work there for me? Investigat find out, be everlastingly at it, and finally succeed.

In this way you can get your name written large a a decorator and build up a good will, that will be las ing and valuable. EDITOR.

Once we thought work was a curse; then it came t us that it was a necessary evil; and yesterday the trut dawned upon us that it is a blessed privilege.

—Elbert Hubbard.

Some New English Limericks

There was an old man from Que,
Who found a mouse in his stew,
Said the waiter—"Don't shout
Or wave it about—
Or others will all want one too."

* * *

There was a young sculptor named Phideas,
Whose art was very insidious,
He drew Aphrodite,
Without any nightie,
Which greatly shocked the fastidious.

* * *

There was a young lady from Tottenam,
Whose manners? She'd forgotten 'em.
One day at the Vicar's,
She took off her "knickers,"
Because, she said, she was hotinem.

Alabastine or Paste, Which?

sh and Pail.

n the January-February issue of Brush and Pail, ther A. E. Baer, of New York, gives his method of vassing walls.

would like to ask him if he ever substituted Ala- tine for paste, and if not, would suggest that he try following method, for I think he will find it pos- ses advantages, not the least of which, is doing away h the possibility of the staining from the paste which letimes occurs, when decorating over canvas where te is used.

he plan I have successfully used for years, is to mix bastine, thick like a paste, have a man go over a p of the wall with this put on generously, then I ow with my strip of canvas, and as soon as this p is on the wall, I take Alabastine from another , mixed thinner, so that it will completely fill the es of the canvas, and go over the surface with this, lying freely. The last coat, which penetrates the vas, unites with the first coat and gives a solid, most stantial and complete union, as enduring as the wall lf.

When this has become dry, you can go over the sur- e with shellac, hard oil or paint, and you have a manent sanitary surface upon which you can carry any decorative effect you may be planning on.

may say in this connection, that I have never found thing better than to complete the surface with a orative coat of Alabastine, any color or design de- d.

ENRIE WICKSTROM.

Both Hands Busy

isitor (hearing the piano in the next room): Is t your daughter? She appears to be playing with hand.

ost: Yes; her fellow is probably playing with the er.

Not a Fad but a Fact

The color sheet shown in this issue presents sor unusual possibilities for the dealer to increase his sal of Alabastine, and the practical painter to enlarge h use of Alabastine.

It is not thought that this will supersede the regul methods of Alabastining walls, with its solid mat-li surface, but it does present opportunities for the di tinctive treatment of certain room and wall surfac to meet a popular demand.

Those of our friends who have become interested a gotten busy in this line of work report almost incre ible results in the way of additional sales and consum tion of Alabastine.

So called "Tiffany Work" executed with paint, known to readers of Brush and Pail, and has been qui extensively and satisfactorily used in large public buil ings, such as hotels, opera houses, churches, as well in homes.

We are not claiming for Alabastine Opaline Effects reproduction of Tiffany Work, but present it on i merits as to effects produced and economy of produ tion. In others words, it is an Alabastine idea embod ing Alabastine merits.

All dealers or decorators who are interested in r ceiving a small book of several designs in Alabastii Opaline Effects may secure same without expense, b a postal card request.

ALABASTINE COMPANY.
J. L. Hamilton, Prest.

Hay! Gad!

Uncle Charlie Tells His Neffy Frum th' City Er Thin Er Two.—By A. M. Taylor

Hay! Gad! My neffy, frum th' city, wuz up her t'other day, a tellin' me erbout th' hard times we'r havin'. Bein' young, he's dead certain that ever'thi hez gone ter pot. All he c'd talk erbout wuz shet down and peepul outen work and failures an' sech.

Hay! Gad! ter hear 'im talk, y'd think Johnny Racky feller'd soon be peddlin' shoe strings fer er livin'. S I up'n read 'im er leckshure. Him bein' one o' ther commershul travelers thet's supposed ter keep th' worl movin' I sorter thunk he needed it.

"Young feller," sex I, "you make me sick," sez You useter come 'round here er few months erg smokin' big seegars an' feelin' damned awful importan an' boast erbout th' goods that you wuz sellin'. _B'ga you wa'nt sell'in' nuthin'. _Folks wuz er buyin' it uv y An' now thet they've stopped it yer all ready ter cu up an' die."

"Hay Gad!" sez I, "I'm jest an old farmer,' sez I aint been further frum home then Buffylo since th Civil war, but I'll bet, b' gad, I c'd show you smar fellers er thing er two right now. You cum eroun howlin' thet peepul hez stopped buyin'. _What be y goin' ter do erbout it? What in hell are y' paid fer Ter take orders—or ter sell suthin'? Hay Gad," sez I "if I wuz yer boss, ye'd hev er hard time te hand MI excuses. Thet line o' talk yer packin' 'round's enuf ter turn er bucket o' cream ter skim milk. Yer scair yerself, an' yer scairin' everbuddy y' meet."

"Yer lettin' yer bizness get cold feet—an' pretty soon it'll hev th' aggy, er th' chills an' fever, er th epizootic.

'I'm an old man," sez I, "but I can't remember er ne when y' c'dn't find er lot o' sourbellies predictin' t the country wuz er goin' ter smash. Hay! Gad! n't say nuthin' ter me erbout panics an' tight money. ye'd been eroun' in '73, y' might hev suthin' ter k erbout. This aint hard times. Its the end o' soft nes. It's th' time when th' boss finds out which is ich, an' who's who. Show 'im suthin'! It's hard ter ke er showin' when there all gittin' orders. It's en they aint thet y' c'n make er hit with th' ol' man." 'Trouble with you," sez I, "is thet yer lyin' down. u've quit. Yer tail is draggin' an' yer likely ter git stepped on ef y' don't watch out. Now young feller," ; I, "you take er leetle sody an sweeten' up yer stom-n. Take th' crape off'n yer hat an' put on er red, ite an' blue ribbon. Fergit thet undertaker talk, an' nember this—thet this country hez been growin' ger ev'ry day fer nigh onto a hundred and fifty year. aint never busted yet. It aint goin' ter. There's hundred millyun peepul thet's got ter eat an' wear thes an' hev er good time. There's new ones bein' n ev'ry minute. They's bizness, an' there always l be, till the crack o' doom. But ye've got ter WORK it. When worms is scarce, th' ol' hen don't stop atchin'—she scratches harder. Trouble with you," ; I, "is thet youve stopped diggin'."

Hay! Gad! Thet's what I told 'im. Didn't cost 'im thin'—an' it may do 'im some good.—Building Ma-ials.

A Size for Sand Finished Walls

On Sand finished walls that have not been painted d the following mixture:

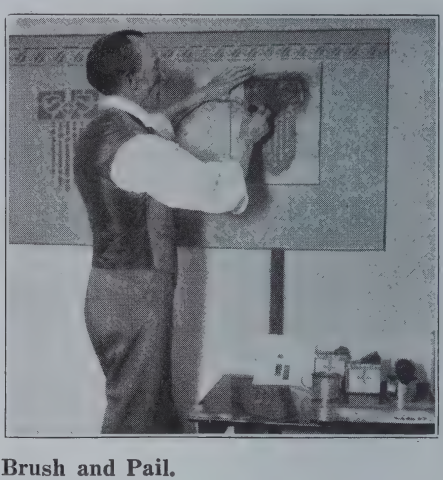
To five pounds of glue thinned after boiling, add ough whitening to make say, candy bucket full of itening, a little too heavy to use. Add to this a uple of tablespoonfuls of hard oil varnish, also a lespoonful of syrup. Just before using add two ndsful of dry plaster, take half handful of alum and solve in water, then down to gallon or so, then use s to thin batch with. Color with any dry color. Coat lls, and you can use straight oil color over it, and will dry flat. Don't apply second coat of paint, as will dry gloss unless flatted with turps.

A. GRIEBLER, Mo.

Undeserved Decoration

During the annual house picnic one of the shipping rks had saved a companion from drowning in the ollen river. The boss had given the young man a dal, accompanied by a letter of commendation and ngratulation. To the letter the young man answered follows:

"Thanking you for your kindness, I am returning the dal. I did nothing unusual. Hearing a disturbance an to the pool, saw there was some one about to wn. Being a good swimmer I jumped in, turned the p over to see that he was not one of the manage-nt and dragged him ashore."



Editor, Brush and Pail.
Dear Sir:

I have a letter from a brother painter, Mr. W. . Clemons, asking me to give some instructions regard ing the art of stencil decorations.

Alabastine is an effective medium for doing stenc work which can be done with our regular tints or ou positive colors mixed with cold water. For all surface as plaster, wallboard, plaster board, canvas, or muslin stencil decorations are much in vogue.

First of all you must have a stencil. These design are cut out of oil paper and the pattern is applied t the desired location on work by the means of a brus dipped in Alabastine, then brushed over the stencil an the design is transferred to the surface to be decorated These stencils can be bought ready to use, or you ca cut them yourself; better yet, write the Alabastine Com pany for a catalog containing five or six hundred de signs which we have on sale at special prices.

Directions for stenciling are as follows:

Take a round paint brush, tie the bristles in the mid dle so they will not spread. Immerse the tip of th brush into the tinting material you wish to use and ru out on a piece of board or some surface to thoroughl distribute the material on the brush, not leaving enoug to run or smear. Then with the stencil held firmly wit the left hand, with its top on an even line, brush you tint through the stencil. As soon as the opening i covered, move the stencil to the next lap and continu until the whole wall is stenciled.

A very effective medium of stenciling is to use conventional design applied solid in one color. Wher the dropped ceiling is employed, the stencil may be pu on solid in the wall color, or in a darker shade of th wall color. Where the wall color is continued to th ceiling, apply the stencil with the ceiling color or i some color in strong contrast with both wall and ceiling

Stencils may be put on in two or more colors. I the case of flowers, the leaves and stems should be i green and the flowers in appropriate colors.

The stencil pattern should be held firmly against th wall and the color used for the stencil rubbed ove and through the cut out in the patterns. As soon a

each opening is covered, move the stencil to the next lap and continue until the whole wall is stenciled. When a corner is reached, the stencil should be slightly bent if necessary in order that the design may be carried in the corner. In working over door or window frames, where the space is narrower, carry the top of the stencil continuous around the room, and bend the stencil to fit over door or window frames. If you wish the stencil design for future work, give the stencil a coat of shellac before using and it can be readily cleaned by washing with clear water and will last a long time.

The placing of the stencil in position is an important matter, as it must be done accurately and yet as speedily as possible; to this end a carefully arranged "key" is a most important feature in the stencil plate. Marks should be made at the center or at the extremes of the pattern, so that it will be necessary to make only one measurement on the work itself, at each movement of the plate. (All Alabastine stencils are properly keyed.) In the case of borders, the plate should be notched at both ends to a line corresponding with the edge of the border. With one or two exceptions, the brush must always be used with a quick light dabbing motion, not drawn over the surface, as in painting; it is well to let the newly filled brush deposit the color wherever there are good spaces, working up to the edges and ties with a comparatively dry brush. Some painters prefer to work from the outside to the center, not having much paint in the brush. The brushes for stenciling must be dry. Newly washed brushes blot the color. Lift your stencil very carefully, do not slide it off—lift it off.

I think I have covered this quite thoroughly and to an unexperienced person, I would advise trying this stenciling on a sheet of paper first, and by a little practice you will soon get the hang of how to stencil on the wall. Any further questions that may be asked by brother painters who read this letter will be cheerfully answered by the undersigned.

GEO. H. KRANNENBERG.

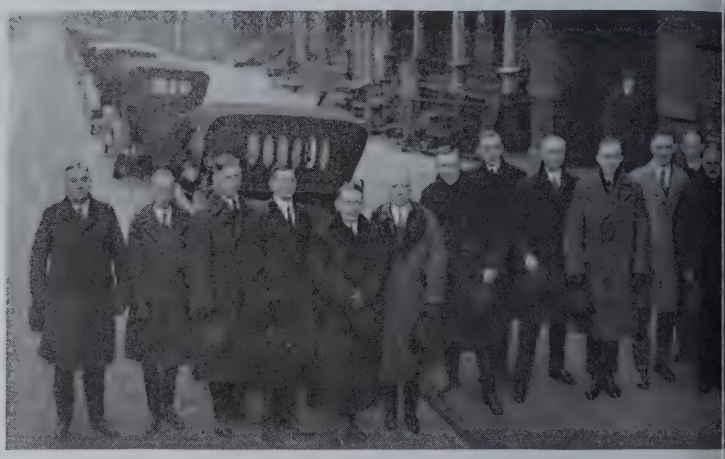
Special Emblem Designs in Stencils

On another page, we show special Emblem Designs in Stencils, used in decorating lodge rooms. We have others that lack of space does not permit us to show, but a page of which will appear in the next issue of Brush & Pail.

In decorating any of these rooms, the decorator who can secure and carry out these designs, has a talking argument, that often times results to his benefit.

We can arrange to furnish these, and will send any single stencil on receipt of 10 of the large words "Alabastine" cut from the face of the package, and appearing above the Cross and Circle printed in red, accompanied by 25c in cash or stamps, for packing and carrying charges. ALABASTINE COMPANY.





Retail Store Managers of The Sherwin



Salesmen's Convention, T





ns Co., Assembled at Cleveland, Ohio



le:Kaiser, Co. Buffalo, N. Y.

Saving the Alabastine Words for Cash or Brushes

For years we have been redeeming the large word "Alabastine" cut from the face of the five-pound Alabastine packages, as it appears over the Cross and Circle printed in red, and found on every genuine package of Alabastine.

We have advertised this continually in Brush and Pail for years, and have paid out thousands of dollars to practical painters and decorators, who are users of Albastine, in redeeming these words.

Notwithstanding the clearness with which our proposition is stated, and with which our rules for the redemption of these words are explained, we sometimes receive a supply of the Cross and Circle printed in red, which we cannot redeem, and for the following reasons.

There are three of these Cross and Circles on each package, instead of one, supposing, with the best intentions, and through a misunderstanding of our rules, a party should send but one of the three, instead of the whole three from each package, there would still remain the word "Alabastine" that could also be sent in for redemption.

Please see that our rules are observed in this regard, as you can understand, how impossible it would be for us to vary from them. Also see that the slips sent in are well packed, and your name and address on each package, as some are received in bad condition, and with nothing to tell from whom sent.

It would cost but a few cents extra, when sending these by parcel post, to insure the package, in which event, you can trace delivery to us, or get pay if lost in the mails.

It is well worth while, for the user of Alabastine to save the clippings as it amounts to considerable in many cases. We sometimes get letters from practical men telling us how much Alabastine they are using, and for how long a period they have been using it. About the first thing we do is to refer to our records to see how many Alabastine words we have received and redeemed from them, and if as is sometimes the case, none have been received, we naturally conclude that if the party has been using Alabastine, as he says he has, he has neglected an opportunity to put some good money in his purse.

Let us work together in this, you do your part correctly, and we will guarantee to do ours.

ALABASTINE COMPANY.

How to Resilver Mirrors

Success in this work, as well as plating, is only secured by perfect cleanliness, therefore the surface of the glass to be treated must be free from grease or foreign matter. The glass can be cleaned by washing it with a solution of ammonia water, after which the surface is flowed over with a five per cent solution of C. P. muriatic acid. The glass is then dried and polished with a clean cloth.

The solution, as follows, must be made up of pure

emicals and distilled water. Dissolve 100 grains of ver nitrate in 3 ounces of distilled water and add rong ammonia water gradually until the precipitate rmed at first is cleared; then add, drop by drop, of a ixture composed of 20 grains of nitrate silver to ½ nce of distilled water until the solution has a muddy pearance and remains so. Filter through a paper un- cleared, and add 6 ounces of distilled water, also d ½ ounce of grain alcohol and pour the mixture into clean bottle and label it No. 1. All nitrate silver lutions should be kept in a cool, dark place.

The second solution is made up as follows: Dissolve grains of nitrate silver in ½ ounce of distilled wa-, and have it ready to add to the solution as de- ibed later. Dissolve 6 grains of Rochelle salts in ounces of distilled water and heat it to boiling in a an porcelain vessel. While the solution is boiling, d the nitrate silver solution as described slowly and r with a glass rod. The solution should be kept boil- g until its color turns brown, then black and finally a gray. Continue the boiling and add 1½ ounces distilled water. Filter the acid solution and add fficient distilled water to make it up to 6 ounces. All ded water should be run through filter paper. Add ounce of grain alcohol and place it in a clean bottle d label No. 2. The solutions will be ready for use er standing about 8 hours.

The cleaned glass is leveled perfectly on a support it will not reach to the edges. The upper surface then thoroughly rinsed with distilled water and run by tipping the glass. Always be careful not to touch glass with the fingers or anything that may have t or grease upon it. Mix equal parts of the solutions d pour it on the glass surface slowly, but not too ich to run off at the edges. The mixture should be de to entirely cover the glass surface, and, if air bbles appear, break them down with the glass stir- g rod. Let the solution stay on the glass for at least hours, then tip the glass to run it off, and rinse surface with clear water.

Dissolve 4 grains of cyanide of potassium in 4 ounces distilled water, also 8 grains of cyanide of mercury 4 ounces of water. After dissolving them separately, y are mixed together and enough distilled water ded to make up to 1 gallon. This solution is put o an ordinary garden sprinkler and sprinkled on the ss, at the same time watching it closely until the er turns to a lead color; then immediately rinse roughly with clear water and stand it on edge to r. When thoroughly dry cover the back with as- altum or demar varnish, colored as desired, using a t brush. The silvered surface should never be touched ore painting.

The solutions and glass should be at about 65 de- es F. to secure the best results. The solutions work t when they are fresh. Cleanliness is the main care observe.

—Courtesy L. McLain; Ohio.

Going Down

By James J. Montague

Don't do any work when the boss isn't there,
And loaf when he IS, if he'll let you;
His business will suffer, but why should you care?
His troubles ought never to fret you.
Don't save any money—just blow all your pay,
For if you go broke you can borrow,
And though you may land in the poorhouse some da
Forget about that till tomorrow.

Sneak out of all tasks that you possibly can,
Or hunt for an easy way through them;
Leave all the hard jobs to some dull-witted man,
Who will always be willing to do them.
Be sure to break out with a harrowing wail
If duties are rough or unpleasant.
And though you are likely to wind up in jail,
Don't think about that—for the present.

Don't stand for rude talk, if the boss calls you dow
There are plenty of men who will hire you;
Look right in his eye, and observe with a frown,
If he don't like your work, he can fire you.
Perhaps you'll get by, if this course you pursue,
Though the chances are very much greater
That before very long you will starve if you do,
But that you can think about later.

This wisdom we never have gathered from books,
Philosophers never supplied it;
We got it from loafers and grafters and crooks,
And all of these worthies have tried it.
They've followed these rules very closely they say,
And if you will look where it got 'em,
Forthwith you'll agree it's the speediest way
To get from the top to the bottom!

—From the New York World.

A Few Suggestions on Sizing

Alabastine Company.

I received the check for $4.50 for 150 coupons ar thank you very much and it seems like picking it u in the road, the results from using your Alabastin alone is worth it. It's a tribute of high honors to bot the user and the maker, as it always gives perfect sa isfaction when properly applied on walls. The questio asked concerning sizing, I find sizing with varnish siz the best, yet glue size on good walls is alright. San walls don't particularly need sizing, two coats of Al bastine will make a good job. One coat of Alabastin put on beaver board with a good paint brush, will mak a good job. After a wall has been sized with glue o varnish size, it is easy to wash off, which some pain ers don't know about. Washing off walls when the have had three or four coats of kalsomine, I find giv ing wall that have been sized two thin coats of Al bastine makes a good and a lasting job. Then nex time walls are done, one coat of similar shade wi

ake a job and the walls will stand six or seven coats, each time the coating is thin. I know a preparation r bad section walls which is made by mixing

50% raw oil
20% varnish
20% turps
10% lead tinted desired color.

Then size with glue size.

JOHN DAVIS, Ga.

OSITION WANTED—A reliable young man, well experienced in painting and paperhanging, desires to ork the coming season for a competent man in the ade located in Wisconsin or Illinois. Address R. M. nes, care Brush and Pail.

How to Produce Tiffany Work and Other Suggestions

By A. Griebler, Missouri

In answer to Brother Painter who wants to know w to produce Tiffany effect, will give the following cipe.

Over ground color of light ivory, made with white id, and a little raw Sienna, and enough linseed oil, or rnish to give eggshell gloss. Work two or three oil lors thinned with equal parts of linseed oil and turps, in enough to be transparent.

Smear on a yard or less of a soft green, then daub spots Burnt Sienna, etc., then take a piece of old tton or woolen rags, an old undershirt will do, and unce or stipple colors together. A salmon color of ht shade made with ochre, umber and perhaps a lit- chrome yellow.

With Brunt Umber, Raw Sienna, or Burnt Sienna, nned as stated, with a little dryer added and stippled gether makes a rich brownish finish, for tile or walls kitchens, libraries or halls, etc.

A little vinegar added to plaster of paris will retard setting.

For Tiffany Effect in Alabastine mix various colors gether on wall and while wet use different brush and pple them together.

Would like to know what to do to reproduce fumed c effect on raw wood, such as oak, cherry, etc., also r painted surfaces.

My Conclusions Regarding Alabastine

By Chas. Colley, Wis.

find it is not always necessary to remove former ts from sand finished or any rough finished walls, on smooth hard finished wall, I believe it should removed, and sized according to Alabastine direcns, and then one good heavy coat of Alabastine.

The trouble with some Alabastine users, they try to a job over old, soft, flowering Kalsomined walls, t has a suction. They cannot brush on the Alabase, as it should be mixed and handled, and to spread over such walls, they thin it down so much that has no body, and then they say they can't use Ala-

bastine, and when the old Kalsomine loosens up ar peels off bringing with it the Alabastine, they lay it Alabastine. Such walls should be first sized, and the given time to dry, at least 36 hours, or 48 hours safer, mix Alabastine right, according to directions, flo it on, don't spare it, and be surprised and pleased ho quickly and nicely you can go over the room, and will not settle in the pail, and it don't take half a much Alabastine as it does to go over the wall witho sizing it. You save not only material, but you sav time, and you have a job that is good to look at, an durable and lasting.

The Traveling Man

With much pleasure and a keen appreciation of th truths herein enunciated so touchingly, we give spac to this glowing but richly merited tribute to the hero knight of the grip. We regret that we do not know th name of the author of this scintillating gem.—Ed.

The traveling man goes forth in the spring time an fertilizes the earth with unctuous story, and in the au tumn he joins in the harvest song, covering his perso the while with fine linen and velvet out of his expens money. He knows his rights, and knowing, dares t maintain them. Therefore, he lives on the fat of th land, despising small things, and cultivates the libera arts, or the art of being liberal, which is much th same. Like the busy bee that bears the pollen fro flower to flower, so he bears seed thoughts from ma to man, and the world fructifies and is more glad an bountiful for his being in it.

He is ever a pilgrim but never a stranger. He sing in the church, talks politics on the street and plays card on the train. He cheers the country merchant, edu cates the cross-road politician, and by dropping a dolla among the Peter Pence, throws a ray of light athwar the pathway of the man of God. A homeless wandere his grip is no less embarrassed in the checkroom tha he among the children of men. He is easy and informa in his manner and often engages the attention of th waiter girls without the eccentricity of an introductio Probably he has met them elsewhere on his route, an it makes him feel at his own fireside to hear their gen tle voices calling "roast beef, roast mutton, veal an Irish stew." And if he is a true knight of the grip, h will aptly answer, "Give me Irish, too." So there is new music on the porcelain cymbals and joy about th board of the wayside inn that day.

But beneath the gay and nonchalant demeanor ther is oftimes a serious mien. Some little locket holds th counterfeit of those who have a story, or in his watc case is a face that is much to him. More than one de pendent relative may be a pensioner on his purse, an now and then he takes a flyer in the market just t chance a little Christmas present for the fireside folk at home. He troubles not the world with his own af fairs, whether of grief or gladness, but bears to al about him the spirit of romance and knight-arrantr of which he is the only representative extant.

He sits at the same board with the farmer and pays vice as much for his meals without a murmur, and is no intention of starting a new political party to ght his wrongs. Now and then he drives across the untry, and after buying the team or flivver, as the ise may be, he generously presents it to his driver. e travels nights and Sundays, spoils a dream of home catch a train and worse than a soldier, campaigns wet and dry, hot and cold. He eats oleo for butter, inks abominable lukewarm coffee without cream, de- ours eggs that any hen should be ashamed to cackle er, and is regaled with spring chicken that was be- aded in the presence of her mourning grandchildren.

Such, in brief, is his lot, and such the hero of the ip. His vices are known, but his virtues are oft told. Like the turtle, his voice is heard in the land, d he is soup for many. He goes forth from the ark hen the waters subside, to pluck the first green leaf d blaze the way for the children of men. Those who n't see his blaze will do well to follow his smoke.

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labastine Company.

Find enclosed two-cent stamp and tell me how to ain birds-eye maple, and I will be very much obliged you. BARNES BROS., Kans.

He Succeeded

It was a very hot day, and Will Harper who wanted e twelve-one train got through the gate at just twelve- o. The ensuing handicap was watched with absorbed terest from both the train and the station platform. t its conclusion the breathless and perspiring knight the road wearily took the back trail, and a vacant- ced "redcap" came out to relieve him of his grip.

"Mister," he inquired, "was you tryin' ter ketch dat icago train?"

"No, my son," replied the patient man. "No, I was erely chasing the darned thing out of the yard."

Sammy—"Over in Amurica we gotta lilac bush fifty et high."

Tommy—"I wish I could lilac that."—Cassell's Satur- y Journal.

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abastine Co.:

Under separate cover I am sending you 300 Ala- stine labels, for which kindly send draft. It is a good ler. P. A. ESPE, Colo.

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abastine Co.:

Under separate cover I am mailing you 300 Alabas- e coupons for which please mail me check for same.

J. M. WARREN, Ga.

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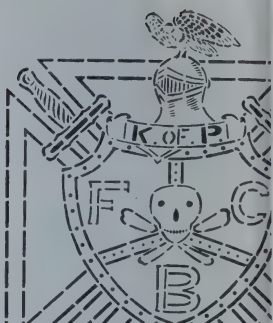
abastine Co.:

am sending you under separate cover 285 Alabas- e labels for which kindly forward me a check.

JOHN BRONNER, N. D.



K. O. T. M.
Size 26x28 in. Price $3.00



KNIGHTS OF PYT
Size 24x28 in. Price



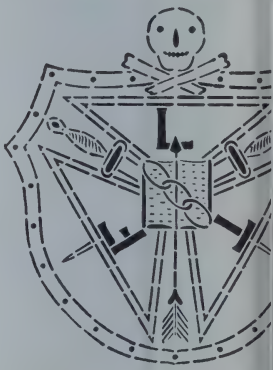
BLUE LODGE
Size 26x26 in. Price $4.00



EASTERN STA
Size 26x26 in. Price



REBEKAH
Size 26x26 in. Price $3.00



ODD FELLOW
Size 25x26 in. Price



EAGLE
Size 36x18 in. Price $4.00

BRUSH & PAIL

Vol. XIII SEPTEMBER—OCTOBER No. 5

I'LL GET MINE

"I have no use for the guys that swat their luck
And daily bemoan their lot, and
Spring a whine.
"Just gimme a shirt and a pair o' pants,
An open field and an even chance
And I'll get mine."

LET US HELP YOUR CLERKS TO USE THEIR BRAINS

ALABASTINE PRESENTS A SERIES OF ARTICLES SHOWING THE RETAIL CLERK HOW TO MAKE HIMSELF MORE VALUABLE

On the last cover page of this number of Brush & Pail there appears the first of a series of articles, which we believe cannot fail to make better retail clerks and even better dealers out of all who will take the few minutes necessary to read it.

Articles similar to these by the same author have appeared recently in newspapers and magazines of the better class and have attracted universal attention because of the sound sense displayed in them and the air of helpful good fellowship with which their wholesome advice abounds.

We believe the dealers and clerks on our mailing list will enjoy and appreciate these articles. We suggest that dealers particularly call the attention of their clerks and salesmen to these articles and request that they read them.

We want your clerks to sell more goods. If they do Alabastine will get its share of the increase. More goods may be sold by a better understanding on the part of the salesman as to the merits of the particular products he is selling, and a more adequate knowledge of the methods of using and value of results obtained.

Within the next few months we are going to strongly feature to you, friend dealer, to your clerks and decorators the wonderful, latest, decorative effects produced by the Alabastine Opaline Process as shown on the color page in this issue.

Beginning our wonderful campaign of Spring advertising, for which we have already arranged, we shall call to the attention of all property owners the beauty, economy and practicability of this Alabastine Opaline Process Work, and we want every Alabastine dealer and his clerks, and every decorator to become posted as to the work so as to be able to show samples and give an intelligent talk on this method of decorating that is bound to double Alabastine sales.

J. L. HAMILTON,
President Alabastine Co.

WHAT THE LIVE ONES ARE DOING

The two following letters are samples of many v receive. These are from two of the largest jobbi distributors in the country and give an idea of how t Alabastine Opaline Process Work is received and re ognized as a business builder and to what extent su firms are getting back of it.

The Alabastine Company,
Grand Rapids, Mich.

Gentlemen:—

We are enclosing a copy of the letter that is goi out today, filled in, and personally addressed to eve painter and decorator in . . . . . ., accompanying o of the booklets which you so kindly sent us.

We have primed our retail clerks and our city sale men, and they are all ready and anxious to boost t Opaline Process with enthusiasm. We are trusting this letter, and the booklet, to bring the painters in the store. We will take care of the rest.

Very truly yours,

Alabastine Company,
Grand Rapids, Mich.

Gentlemen:—

At the suggestion of your Mr. Harper, we are sen ing you a list of . . . . . painters, and wish you wou send them advertising.

We would especially like to have you send them t booklet entitled "Alabastine Opaline Effects."

Yours very truly,

TO SELL OR NOT TO SELL

There comes a time in the life of every small b when he walks into a grocery store and after makir sure that there is a safe line for retreat asks the groc if he keeps eggs and when answered in the affirmati says, "Why don't you sell them" and immediately d parts as fast as his young legs will carry him.

We very frequently think that there is, after all, lesson in this youthful impertinence, a lesson certain for the smaller town dealer. In the large city the tr mendous commercial organizations known as departme stores make no distinct effort at individual salesma ship, because they carry, or are supposed to carr everything and their advertising is merely a matter tabulating merchandise and quoting prices. They exce cise no influence upon public taste carrying chiefly tho goods upon which there is an established demand goods which they can buy in quantities at a very attra tive figure.

The merchant in the small town, however, has up his shoulders the responsibility of being a public ed cator. He is, or should be, an authority upon what pe ple should buy, his stock should be representative of t ideal of merchandise in his community. In very fe cases should he accept inferior merchandise even if h sells it as such at a price and in every instance shoul

he advise his customers individually that the best economy is in the purchase of the best materials.

The public which he serves does not expect in a store of moderate acquisitions an exhibition of all kinds of merchandise. They rather expect the store keeper to exert a power of selection to supply them with the things that they need at a price consistent and of a quality which he can personally recommend.

We have eminent respect for the dealer in the small communities. In ninety-nine cases out of a hundred he is a strong influence for the good, he is fair in his prices and fair in his dealings with others and we know of few instances, when given a choice, where he has not chosen for his trade the best of two pieces of merchandise. It is comparatively rare when this man does not place quality, utility, satisfactory service to his customers above the immediate profit in a single sale.

As manufacturer of Alabastine we have consistently endeavored to supply these dealers with a product superior to anything else of its kind. We have felt the satisfaction which comes from the correct accomplishment of a duty in that we have furnished the dealer with an interior decorating material capable of the most artistic use and at the same time so absolutely sanitary that it is recognized as a disease preventative.

In homes where there are children the merchant who is supplying the decorating materials will not make a mistake in recommending the interior wall tint which has been recognized as correct for hospitals, public institutions and similar uses where large numbers of people are crowded together and where walls might carry possible infection. The merchant in the small town is justified in presenting Alabastine as a preferable decorating material where there are large families and particularly in redecorating homes where these has been sickness of any kind. The paste with which wall papper is applied is an ideal breeding ground for disease germs and when there is a substance like Alabastine so easy to apply, so efficient as a preventative, so beautiful in its color effects, the merchant fulfills his responsibility to his trade in putting it foremost.

It is not sufficient to have Alabastine in stock, to carry it on your shelves so that those who wish it may find it there. It amounts almost to one of the sins of omission not to tell people of its sanitary properties so that they may safe-guard their homes against illness, which might be prevented. We know of a number of dealers, who recognized their responsibility in this regard and who because they have recognized it, are being rewarded with an ever increasing sale of Alabastine.

Union Man

"Moike was drowned last night."

"Is it true? Couldn't he swim?"

"Yes, but he's a union man. He swam for eight hours, then quit."

"Waiter, this coffee is nothing but mud."

"Yes, sir, it was ground this morning."

THE PRIDE OF THE MAKER

The manufacturer who brands his goods and adve tises them nationally is so sure of their quality that is willing to stand the full force of possible complain

He is making something for which he is proud assume full responsibility. His trade-mark secures f him the increased sales that result from satisfaction a identification. At the same time it secures to the publ the certainty of quality which the known manufactur must maintain if he is to continue to be successful.

When you buy, buy goods that are trade-marked a advertised. The manufacturers of such goods stand b hind them. Your satisfaction is vital to the continu success of the trade-marked, advertised article.

In buying a nationally advertised trade-marked ar cle you, Mr. Dealer, are not paying for that adverti ing.

You are paying for that added value in the way extra quality, which must be put into such material justify the manufacturer in daring to spend his mon in extensively advertising it's merits to the people.

Advertising, unless backed by a high-grade produ is a useless waste of funds. No PERMANENT busine has been established on advertising where merit w not a chief consideration.

THE DEPENDABLE MAN

By J. Ogden Armour

There is a type of man who is built for succes He may have genius or just ordinary talent—no ma ter. The point is that he always "arrives." Whi others plod a weary way, he gets ahead.

Those who take note of his progress often cann account for it. So they say he is "lucky." Or th whisper it about that he has a "pull with the boss."

But the secret is deeper than that. He is a m who is absolutely dependable.

Make yourself dependable, and you come as ne being indispensable as any of us can hope to be. Y will be the last one your employer will wish to pa with and the first one that he will want to promote greater responsibilities.

But do not be deceived. Dependableness is a ra accomplishment—so rare that every executive is on t lookout for it wherever it may be found. It cannot acquired by wishing for it. It is the prize that com from self-mastery.

What is a dependable man? You can tell him these ear-marks:

First, he is one that you can rely upon to do h own thinking. Business requires thinking, and som one must do it. The dependable man never sideste his share nor tries to pass it along to someone el You always find him on the alert. His brains do n flit away on vacations, leaving his job without a gua dian.

Next, he is one whose judgment you can trust. H

oesn't do foolish things. He knows his own abilities; nd, not being conceited, he is equally aware of his wn weaknesses. He has the happy faculty of understanding other people's viewpoints and of seeking their dvice when he ought. Also he knows when to act on is own initiative.

Finnally, he is a man you can listen to, taking tock in whatever he says. You are sure that he speaks nly after due reflection. He does not talk to the galeries or for the purpose of "grinding his own ax." He nakes his suggestions and pleads his cause solely in he interest of the business.

Such a man is safe. Important duties may be enrusted to him and he will handle them with diligence, good sense and earnestness.

If you are looking for the quickest route to opportunity, learn to be this type of man. There is no better ime for sowing the seeds of dependableness than the lawn of the New Year. This is when one should take nventory of himself and set out to attain those qualifications which are essential to success.

Be dependable—a burden lifter. By lightening the anxieties of those who must give account for your doings, you will make yourself their favorite. And they will help you achieve your ambitions.

ENOUGH IS ENOUGH

"The preacher was the most eloquent orator I ever listened to," said Mark Twain. "He painted the benighted condition of the heathen so clearly that my deepest compassion was aroused and I resolved to break a lifelong habit and contribute a dollar. The speaker went on. I decided to give five dollars, and then his appeal made me raise it to ten. Still the preacher pled, and I knew it was my inescapable duty to give all I had with me—twenty dollars. He wrought upon me still further, and I decided to borrow twenty more from my friend in the next pew, and give that.

"Right there was when the collection should have been taken."

"But the preacher went on. I gradually began to lose interest and before I knew it I was bathed in a sweet slumber. When the usher woke me up by prodding me in the ribs with the collection plate, I not only refused to contribute; but I am ashamed to state that I stole fifteen cents from the plate."

The preacher no doubt was a mighty fine preacher —but he lacked one thing—he didn't know when to stop talking. How many of us have that preacher's characteristic?

Many sales are lost because the salesmen talk themselves out of orders. Words have power—both to enhance or destroy effective expression.

It is a wonderful and valuable asset for any man to know when he has said enough.

'Nuff said!

ADVERTISE AND KEEP ALIVE

Do you load it at the muzzle
When you want a shot or two?
Do you wind it with a watch key
Like your father used to do?
How'd you like to hop a horse car
Like you did long years ago?
Don't an auto beat an ox cart?
Well, I rather reckon so.
Do you argue that an hour glass
Beats a Waltham all to smash?
Do you use the same old system
Keepin' books and countin' cash?
Do you trim a goose quill neatly
When you want the ink to flow?
Don't you think there's been improvement
In the last decade or so?
Tell us, are you advertising
In the same old foolish way
That your grand-dad did before you,
And persist, "it doesn't pay"?
Think the whole world knows your address
"'Cause it hasn't changed in years"?
Wouldn't the pathos of such logic
Drive a billy goat to tears?
Just a card is all you care for?
Hidden, lonesome and unread,
Like the sign upon the tombstone
Telling folks that you are dead.
Wake up and take a tonic,
Bunch your hits and make a drive!
Run a page and change your copy,
Advertise and keep alive!

THE PARABLE OF SEEKING A SIGN

By DR. WILLIAM BARTON

There is a certain city and its name is Smithville.

And the men of that town got busy, and they sai We will put this town on the map.

And they raised Fifteen hundred Shekels. And th set up a Great Sign where the Railroad Tracks cros that he who ran might read.

And the sign said:

WATCH SMITHVILLE GROW
Greatest Railway Center on Earth
For information about factory sities and homesites write to the secretary of the Smithville Board of Trade.

And they sat down to Watch Smithville Grow.

And they greatly admired their Sign, and they bow down before it and worshiped it.

And the Electric Light Company fitted it up wi lights, and furnished the juice free, for they thoug that Sleeping Car Passengers would wake up in t night in order that they might Watch Smithville Gro

And they hired a damsel whose name was Marguerit but whom everybody knew as Maggie Perkins, who w the daughter of the Druggist, that she should answ Letters of Inquiry, for she could punish a typewrite

And they fitted up an office on the Second Floor of ıe Smithville First National Bank. And they had let-ers of gold upon the window, saying, Smithville Board f Trade.

And they expected Maggie to have writer's cramp nswering the letters of inquiry.

And Maggie had nothing to do but to chew her gum nd powder her nose and make dates over the telephone or the movies. For none of the thousands of pas-engers who rode through Smithville on the two rail-oads cared a Hoot whether Smithville grew or not.

Now about this time I visited Smithville, and they esired me to deliver an address. And I said unto them: It doth pay to advertise provided thou hast the Goods. ut I do not watch Smithville grow.

This is the evil and adulterous generation that doth eek for a Sign, and the only sign that shall be given is the sign of the prophet Jonah, preaching and say-ıg:

If indeed you desire that Smithville shall grow, then o something to make people want to come hither. Im-rove your schools. Pave the streets. Paint Up your ouses and Clean Up your vacant lots. Destroy the eeds that grow everywhere, and plant flowers or green rass.

Wherefore do ye spend money for that which is not read and your labor for an electric sign that is Nothing o Write Home About. Ye do worship an Electric Sign, ehold it is left unto you desolate.

Ye have proclaimed with great boasting the glories f your town, and have never done a Blooming Thing to ıake anyone want to live in your town.

And a few weeks thereafter they sent me a marked opy of their Local Paper. And they were having a lean Up and Paint Up Campaign. And they were dis-ussing the Paving of the Streets. And they were re-ecorating the House of God, and adding a hundred ıekels to the Stipend of the Minister, and their School ommittee was considering how to improve the School.

And I thought of Maggie; for if this thing keepeth on, laggie may have to get busy.

For Smithville is really beginning to grow.

At One Stroke

"And how much would you say this colt was worth?" sked the railroad claim agent of the farmer.

"Not a cent less than $500!" emphatically declared ıat sturdy son of the soil.

"Pedigreed stock, I suppose?"

"Well, no," the bereaved admitted reluctantly, "but ou could never judge a colt like that by its parents."

"No," the attorney agreed dryly. "I've often no-ced how crossing it with a locomotive will improve a reed!"

What's become of the old-time workman, who used to oast to the boys about how much work he could do in day?

MY PHILOSOPHY

Life is a game that all must play;
Though you win or lose, though you gain or pay,
Whatever the cards you hold, I say,
Throw back your head and laugh.

Keep youth's fire at your heart aglow,
A clasp for a friend and a fist for a foe,
And then let come or joy or woe,
Throw back your head and laugh.

Laugh, though the world upon you frown,
Laugh, though the deeps your soul shall drown,
Many a better man goes down—
Throw back your head and laugh.

And when death's hand on your shoulder lies
And the world grows dim to your failing eyes,
Let him not say: "A coward dies."
Throw back your head and laugh.

—Michigan Tradesman.

KNOW WHAT YOU'RE SELLING

The paint salesman who sells a paint to be used in a purpose for which it was never intended may think he is justified in "taking a chance." But there is any chance about it. He is dealnig with a certainty- a certainty that the customer will be dissatisfied. Now who profits by a transaction like that? Certainly not the clerk and neither does the dealer or manufacturer. As a matter of fact, everybody loses just because one man was too mentally lazy to learn his line.

Mr. Dealer, how can you consistently urge customers to decorate when you own store front and interior need attention?

Did you know that linseed oil was in use at least 1500 years before the birth of Christ?

You can't successfully put water-mixed tint on a dirty wall. It's too bad this is true, but you can't. Be sure your walls and ceilings are cleaned down properly and above all, look out for old wall paper held on with poor flour paste.

A candy bucket is about the right size for mixing Alabastine, but it's made of mighty poor material for this purpose. Galvanized iron is far better and even that should be washed and scalded at least once a day especially during the hot summer.

Rastus—"Dat gal of mine sure does love some."
Sam—"I'll say she does!"
Rastus—"What's dat you say, niggah?"
Sam—"I-I-I mean, does she?"

He—"Didn't you see me down town yesterday? I saw you twice."
She—"I never notice people in that condition."



A. J. ALSDORF

An Alabastine Representative in The Philipines
He is not shown here, however, as entertaining Alastine buyers.

'HAT I THINK OF THE ALABASTINE OPALINE PROCESS WORK

As Sales Manager of the Alabastine Company I ,ve been asked to express my opinion as to the advanges to be derived by both dealers and practical men rough the introduction, featuring and use of the Alastine Opaline method of decorating.

Naturally, as Sales Manager, while I have an intert with all other members of our organization in the tivities that will promote the business as a whole, my ief effort is made toward the selling of the product. s a selling proposition I think the Alabastine Opaline ocess is far and away the greatest single developent for increased business and more artistic homes anything that the Company has ever introduced.

When I stop and consider the undeveloped possibiles of Alabastine, that there is no building however rge or however small, be it home, church, opera house, hool or apartment where the use of Alabastine does t make for better living conditions, more sanitary rroundings and a more cheerful outlook, I wonder, pidly as the demand is growing why it does not delop still more rapidly. In an ordinary sized country wn, if you will take your pencil and figure, you will id that there are acres of wall space crying for Alastine. If one-tenth of the walls and ceilings in buildgs in this country should be decorated at any one me with Alabastine, it would mean an out-put beyond id above our comprehension. While completed efficicy in this line will never be reached, there is no deal in this country, who by taking advantage of the exting and increasing demand, featuring and pushing labastine, cannot more than double his business, with e active co-operation and support of the practical an through his recognition of the wonderful possi-

bilities of the Alabastine Opaline Process. That man surely short-sighted who does not put his shoulder the wheel and work for what is obtainable in increase Alabastine sales, with the very attractive margin profit coming with this business.

I believe 1922 will be the greatest year in the hi tory of Alabastine, as it will be a great year for tl paint business in general, and I am mighty glad know that the Alabastine Company is anticipating a preparing through enlarged manufacturing faciliti for the business that is bound to come.

The Alabastine Company, friend dealer and decor tor, can only make money and increase its business it first makes money for you and increases your bus ness. If the business of the decorator and dealer r mains stationary or languishes, the business of eve manufacturer selling you his goods is bound to take downward trend. On the other hand, increased d mand and increased profits for you mean increas business and increased profits for the manufacturer.

D. I. PINNEY, Sales Manager.

PREPARING WALLS

Editor, Brush & Pail:—

Kindly allow me a little more space on the o big question, "The Wall Problem." I promise to ma it as brief as possible.

I have been asked the same question so many tim lately "How to doctor a wall" that I feel it my du to go into a few details. This one great grief all sta at the beginning like a bad habit, and continua grows worse.

A new wall must be sized with a varnish size th- ned to proper consistency with benzine. The benz evaporates and allows the varnish to penetrate te plaster. Then it becomes a preservative.

"Why must a new wall be sized"? Sometimes te lime is not entirely slacked and leaves hot spots ad suction which burns through. Glue size or similar si s will not kill these effects.

This also prevents dampness from coming throu the wall, and often keeps water stains from com g through and spoiling the finish.

Shellac should never be put on a water stain; it ll alligator in a very short time and show through. Ts must be scraped off. The proper way to treat a wa stain is to take a good varnish size or paint thin d with benzine, put in a little Plaster of Paris and c t over the stain, and let dry throughly. This most g- erally kills the stain.

Now when a wall has been properly sized it is v y easy to get a nice smooth job. Then when this is to e done over again, wash off the old Alabastine. Y n wall then is like new again. An ordinary room can e washed off in a few hours, and it is not such h d work.

This eliminates all the big grief.

It will pay the decorator in good big round doll's to build his trade up this way. Explain to the prope y

owner that this first coat of sizing is a good investment, as it not only insures him, his plaster lasts longer but always gives him a finer smoother finish. The sizing would cost about the same as a coat of paint.

Practically every job in Chicago is done this way—the greatest water color town in America.

The time was never greater than right now to start and build up the wall finish business—why not be the pioneer in your town. A very small amount of money invested in Alabastine will pay larger returns than five times the amount in kindred lines.

Let the Alabastine Company's National Advertising Campaign help you.

When you have a tough wall to doctor up, tell the Alabastine Company about it, the conditions, and they will be only too glad to help you.

Sart in now to correct this evil and watch your bank account grow. After you have done your first job the right way, you will have very little competition. Don't compare Alabastine with kalsomine. "Alabastine was made to please—not to compete."

If your dealer cannot supply your wants send the Alabastine Company his name and address. And remember, brother painter, they will help you with your wall troubles. Tell them about your ideas on this question.

J. J. WINNEY.

TAKE CARE OF YOUR BRUSHES

Much of your success in the applciation of Alabastine, or any other wall color, will depend upon the condition of your brushes. It takes only a few minutes to clean them properly. Use clear water—hot but not boiling—and wash them in this thoroughly. Then plunge them in luke warm water, holding them there while you twirl the handles between the palms of both hands. Don't lay them down to dry, but suspend them on a wire run through the handle and you'll find them always in good condition. Many of you will say this isn't telling you anything you haven't known for years. Well, then, why don't you do it?

POSITION WANTED—by a married man. Painter and paper hanger by trade; have been working at this work for twelve years. Would like to get a place in Davenport, Iowa, or not far from there. Fred. Mittelmeier, c/o Brush & Pail.

LOCATION WANTED—where year 'round work is fairly good for painting, decorating or papering, and music in Band and Orchestra a good side-line. Lock Box 52, Shelby, Mich.

WANTED—A young man first class painter and paperhanger would like to work for a contractor or some one in the trade, located in southern California or some of the southern states. R. M. Janes, c/o Brush & Pail.

Decorators Ma
by Finishing Wa

Alabastine C

A vastly wider range of de
that will never grow old—an e
pensive when on the wall—all h
tine-Opaline Process that is pi
ators who are introducing it to

Easy to Do W

Just a cold water mixing f
ways used, only the sterling, d
to-wash-off Alabastine that yo
obtained is that of a tastefu
ground, flecked and netted in
and harmonize into a delightfu

No Equipment

Your kit now contains everythin
Alabastine-Opaline Process. You car
Opaline walls without investing a doll
and you can do perfect work right fro
that will delight the customer and ev
That means more business at a big pr

Give Your Customers
Write For Full Pa

Also samples and directions, whi
without cost. Upon request we gladly
thing you need—detailed directions,
color schemes and convincing argume
Alabastine—Opaline walls. A post ca
bring it all. Write today.

For immediate reply address:

THE ALABASTINE COM
000 Grandville Avenue
Grand Rapids, Mich.

The Alabastine Compan

More Money
s in Wonderful
aline Process

e effects—a pleasing novelty
ly low-cost job that looks ex-
re features of the new Alabas-
business for wide awake decor-
ustomers.

ith Alabastine

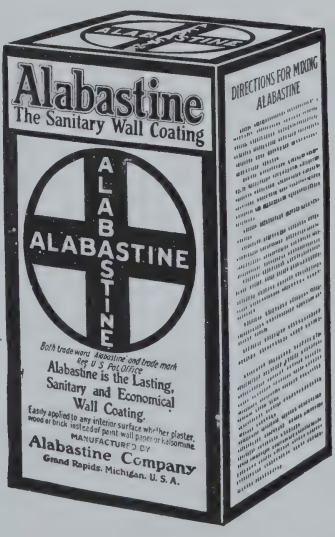
Alabastine covering you've al-
e-tested, smooth-flowing, easy-
own for years. Yet the effect
ized wall—a soft-toned back-
ief with varied tints that blend
and beautiful whole.

Buy

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Alabastine-
ecial tools,
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who sees it.

Service
lars

be sent you
nish every-
mple cards,
the use of
h letter will



No Package Genuine Without Cross and Circle Printed in Red

-- **Grand Rapids, Mich.**

REMOVING OLD WALL PAPER

Gentlemen:—

I am sending you under separate cover 100 Alabastine labels for which please send me your check for $3.00, as per your offer.

I have used about 150 packages of Alabastine since April 28th last, all on private homes.

In several cases people after seeing the work, have gone home and started tearing off their wall paper and preparing their walls for Alabastine.

It may be well to publish this in "Brush & Pail" as well as the following receipt for removing wall paper.

To each gallon of boiling water add one heaping tablespoon of saltpeter. Keep the water hot and brush it over the paper with a large brush. After two coats of this the paper can easily be stripped from the walls.

O. W. CORNISH, Minn.

POSITION WANTED—Steady married man wants to work with or for a paint and decorating contractor or firm. Am all round painter, especially good at decorating and artistic work, lettering free hand work and auto finishing, etc. L. G. Billings, c/o Brush & Pail.

BE LOYAL

Loyalty has won a place in the world for many a man who would otherwise have been kept with his nose to the grindstone to the end of his life.

Loyalty to an ideal, a friend, a corporation, or your employer does not mean sevility or a lessening of your self-respect. You are not required to humble yourself one iota. Quite to the contrary, you rise higher in the esteem of others whether they are directly concerned or not, as wll as feeling better about things yourself.

Turn your thoughts momentarily to the few chronic kickers in your establishment—yes, they're present in every organization of size—inquire as to their length of service with the company, find out what their salary amounts to. Ten chances to one their pay envelopes are of the lean variety. Why?

Simply because they are short-sighted, unreliable individuals, influenced by every passing zephyr, ready to believe and repeat the insidious mutterings of the mob without first "thinking it over" quietly by themselves.

Don't get the habit. The world has enough of that type right now. Think for yourself, make yourself believe and feel that this old world of ours isn't such a bad place after all. Get a pinch of Loyalty inside your belt, and look up instead of down. It will net you a high rate of interest in the long run. The Loyal man is the dependable man to whom executives entrust affairs of importance and positions of responsibility.

Remember this, "An ounce of Loyalty is worth a pound of Cleverness."

Be Loyal.—Columbian Crew.



This beautiful building decorated with Alabastine furnished by Western Glass & Paint Co.

Work done by C. P. Sherill

Twenty-six cases Alabastine used.

Oh Boy! did you save the clippings—the large word Alabastine cut from the face of the packages over the cross and circle printed in red?

Alabastine Co.

We are today sending you by insured Parcel Post 300 Alabastine tickets; you may send us your check for $9.00 and thanking you, we are

Pauls Valley Decorating Co., Okla.

Alabastine Co.,

I am sending in 100 words. Your firm are some live bunch. We use nothing but Alabastine. Thank you.

Yours for big business.

J. B. LONG, Iowa.

Alabastine Co.,

I sent today by Parcel Post 467 Alabastine tags. Please send me cash for same, 3c each.

O. C. MOODY, Tex.

Alabastine Co.,

Find enclosed 225 Alabastine words, for which please send me a check. Thanking you in advance, I am

P. SPRINGT, Iowa.

WHEREUPON

She—"I like your cigarette holder."

He—"Why I never use one."

She—"Don't be so dense."

SWEET DREAMS

Sambo—"Say, Rastus, somethin' funny happened to me last night."

Rastus—"Dat so?"

Sambo—"Yes, last night I dreamed I was eatin' shredded wheat; an' when I wake up, half my matras was gone."

HE DIDN'T BUILD WISELY

He used to BOARD at Mary's house,
And she was TRIM and neat.
He used to PLANK his money down
For STAKE she served to eat.
He often used to BEAM on her,
And GIRDER as he kissed her.
And she would SHUTTER lips real tight
And swear she'd be his sister.
She used to COLUMN down sometimes
When he would start to STRINGER.
She didn't TRUSS him very far.
Although she was a clinger.
He used to STAIR-RAIL hard at her
Until she started scolding.
And then his love grew very cold.
In fact it started MOLDING.
Now, when she wears her pretty SASH,
His heart no longer tingles.
And in the end she'll shake him flat.
Because he has the SHINGLES.

ABOUT TROUBLE WITH PAINT NOT DRYING

Thanks to Weisman Company, S. D. for their tip o applying gold leaf on glass. This is something tha has been giving me some study, as I could not get suc cess with my leaf but now there is no trouble at all.

As to Wm. M. Forsyth & Co. in regards to the paint not drying, I have had the same trouble but fir by using less Japan dryer and use a little litherage dries all right. Try this to five gallons of paint. Us one ounce of litherage with about one-third as muc Japan as you have been using and see the results.

I would like to hear from some brother painter i or about Los Angeles, Calif., in regard to the trad prices, etc. and what is the best time of the year fo painting and decorating there. Would be glad to co respond with any painter or contractor who has time t give this notice a glance.

Yours truly,
H. E. COOK, Ohio.

Brush & Pail.
Dear Sirs:—

I was reading in my last edition of Brush & Pa about a party that had just completed a job of two co work on a brick house and his walls are spotted.

I would advise him to use linseed oil cut down wi a small amount of turpentine and go over his wall let stand over night and the next morning go over th walls with Alabastine and he will have a Number On Job without any spots or trouble.

Yours respectfully,
THOS. FEELEY.

Visitor in factory (not ours): "How many peop work here?"

Foreman: "About half of them."

Paint

Nature never dismissed a child from her workshop til it was painted. She never sent a bud or blossom o the world until it was tinted and toned and colored suit her fancy. She never made a tree or flower, leaf or petal but that she applied her paint brush rishly.

The very earth itself, she browned and darkened and wdered, touched here her sombre hues; there she astered her grays; yonder she reddened. Everywhere e split the rays of light and blended in sweet proporns.

In the heavens she fixed the blues, eternally. The owing sun, the silvery moon, the pale and distant ars—all only spots where Nature touched her palette th the brush to test her colors.

In the birds she shows her skill at blending brilliantly. ie creeping things she paints to match the earth or aves or grass. The fishes in the sea she colors with e waters, streaks them and stripes them to match the aves; dulls them like the sunken reefs over which ey float.

To everything she gives a hue it calls its own. Butrfly or beetle; mountain range or forest; sea or mist; sandy desert—all things Nature has painted; all ings has she protected by a coat of varnish; all things as she gladdened with the paints in a million mills.

And after she has shown "this puny thing called man" ie gorgeousness of the rainbow, the myriad tints and ues of earth and cloud and sky, the boldness of the inset, the daring of its rising; the beauty of the dayreak—after she has taught him the harmonies of light, ie whispers to him. Tells him to dig for pigment; tells im where to gather barks for staining; leads him to ie solid ambers—sap of forest trees long buried. She ives him little bugs, whose blood is rich in color. She eaches him to use the fires, and harnesses for him the cids and the neutrals.

And all of this labor of love on the part of Nature s only that man may imitate her as best he can; that e may copy landscapes in colors; add beauty to his ome; preserve the woods and metals; live all the better nd therefore, all the holier.

And so we worship paint—or should. Find in it hope, nd encouragement and peace and love.—G. W. D., By permission of Merchants & Mfg. Paint Co., Louisville, Ky.

W. D. Morton (Holt Elec. Co., Jacksonville) met a riend of his who seemed to be very peeved, the other lay, as he said:

"I'm through with that fellow for good."

"You don't tell me. Why?" asked Morton.

"Last evening, while we were passing his house, he isked me if I'd like to come down in his cellar and iave a look at his new furnace."

"And then?"

"It was a new furnace."

A LESSON IN BUYING
From "Tom Sawyer

Tow Sawyer was much disappointed when he fi saw the famous Senator Benton, because he had e pected a man at least twenty-five feet high. Tom f cheated.

Advertised trade-marked goods, like the Senat have reputations to uphold and expectations to fulf For them to be merely good is not enough—they mu be even a little better than the public expects; th must be "twenty-five feet high."

To attain a reputation, a product must be good start with; to maintain it, the manufacturer mu constantly uphold or improve his standards of quali service, and value at pain of instant public disfav And the trade-mark name which identifies his goo symbolizes his pledge to do these things.

Buy wisely—it's just as easy!
For safety and economy today—

Buy Trade-Marked Goods of Known Value

DON'T

Whatever you do, don't use, sell or advocate for slee ing rooms, the use of unsanitary wall coverings whi are stuck on the walls with paste, and which will sur cause that listless, headachy, tired feeling each morni on awakening. Unsanitary conditions are bad enou in other parts of the house, but should be tabooed sleeping rooms where so many hours are spent with t system in a relaxed condition and the best possible sha to suffer from wrong conditions.

Alabastine is known to be adsolutely sanitary, w its beautiful nature color tints and restful harmonizi It is almost imperative that it be used by thinki people who discriminate between what is right and wh is wrong.

A stranger knocked at a man's door and told h of a fortune to be made, says the Atlanta Georgian.

"Um," said the man. "It appears that considera effort will be involved."

"Oh, yes" said the stranger; "you will pass ma sleeples nights and toilsome days."

"Um," said the man; "and who are you?"

"I am called Opportunity."

"Uh," said the man; "you call yourself Opportun but you look like Hard Work to me."

And he slammed the door.

A business man advertised for a boy. When arrived at the office next morning there were so fifty boys already in line. He opened his desk and w about to start examining the applicants when his sten rapher handed him a card on which was scribbled:

"Don't do anything until you see me, I'm the l kid in the line—but I'm telling you—I'm there with t goods." He got the job.



ntlemen:—

About 600 pounds of Alabastine was used this year A. M. Nelson and other local decorators in Public gh School, River Falls, Wisconsin.

Alabastine supplied by local dealers.

A. M. KAREL.

The work of the good mechanic makes people ask ıo did it, but the real master of his craft handles it distinctively that people know the workman without king.

A painting contractor hasn't the time and seldom the ıbition to dress like a tailor's fashion plate, but he ın dress like a prosperous business man and he'll find ıat it pays.

Many a decorator has worked most conscientiously a job only to find his results disappointing because the materials he used. Study each job on its own erits, considering the wear it must withstand, the ht and other factors, then match conditions with ıterials and you will find the effects surprising.

The man who thinks he knows everything about corating is a dangerous workman on any job.

One painter said to a woman, "The color you have lected is hard on the eyes." Another painter said, hat color will make your complexion look sallow in ur own home." One of these painters convinced her. hich?

The decorator who continually works with the same lor combinations and the same methods he used five ars before is just that much out of date. Keep reast of the times and you'll keep busy. Incidentally, ve you awakened to the fact that solid tint walls d panels are distinctly in vogue right now?

The best brush cleaner is half benzol and half irits. Clean with this and then rinse out with ben- ıe.

If your brushes curl, dip them in hot water.

WHY VARNISH CRAWLS ON A GRAINE SURFACE

Too high a gloss, a greasy surface, improperly dr graining color or inferior varnish are the princi causes of crawling. If the grained surface be rubb or mossed with pumice and water before varnishing trouble seldom will occur.

Vinegar for sizing on old white-washed walls fore applying water tints should be the full streng commercial quality sold by any good store. "Wh wine" vinegar generally is the best.

Putty for glazing cast iron sash is made by mixi dry white lead, whiting putty and a little Japan in p linseed oil. This should be thoroughly kneaded, a before setting the glass, the sash should be prim with good paint, half flat.

Strictly pure shellac varnish contains nothing pure gum shellac, bleached, orange or ruby and with grain alcohol, wood alcohol, methylated spirit denatured alcohol.

"If you buy cheap firewood you scorch the bott of your copper." Chinese proverb.

Although this proverb probably was hundreds years old before Alabastine was perfected, the pr ciple of expecting good results from cheap mater remains the same. Alabastine effects are obtained o with Alabastine.

There are carpenters who can make their own s and doors, horse shoers who can make their own n and decorators who can mix their own wall colors. the good craftsman, in this twentieth century lea such specialized work to the specialists. And he g better results with more profits.

KEEP YOUR HANDS CLEAN

Grimy hands are, to say the least, no aid to a ma personality, and there is no necessity for them w you can remove the paint and keep them soft and wh so easily. Try rubbing your hands with linseed followed by a little benzine. Then, with soap, wa and a nail brush, remove the paint from the na Wash and rinse the hands after brushing and dry a soft towel. Then apply a lotion made by dissolv 3 drams pulverized borax in 2 tablespoonfuls of water. To this add I oz. glycerine, I oz. bay rum a few drops of some perfume that you like. If will put a few drops of this mixture on your ha after cleaning them and again before going to bed will find the results well worth while.

Don't raise a ladder edgewise or you'll soon hav out of shape, weak and shaky. Raise it flat and it serve you longer.

WHY DO WE DO IT?

The question might naturally be asked why we de- considerable space in each issue of Brush & Pail ting from a few of the thousands of commendatory ers that we receive proving that the parties are ac- lly using Alabastine and expressing their opinion he goods and the results obtained.

We are proud of Alabastine; we put our best ef- s and knowledge in to creating something unusual usually good, we may say) and we believe that we e succeeded in producing a material that it is to interest of every dealer to handle and every practi- decorator to use and advocate. Now, it would not strange if we were a little carried away by our en- siasm if we should really over-estimate our own duct. The parties who write us giving their expe- ice do so voluntarily without any request from us. ry letter is a bona-fide one, the original of which y be produced and we believe that this constitutes best evidence we can offer our friends. We only h it were possible to publish many more than we do, ally as good, representing just as strong advocates Alabastine as are those whose letters we produce we were to do this each month it would require a lication much larger than Brush & Pail with noth- whatever but commendatory letters.

We are beginning to get returns from the Alabas- e Opaline Process Work and a more enthusiastic lot boosters for Alabastine it would be difficult to find n those who are able to add to what they have al- dy achieved with Alabastine, the satisfaction and fit that comes through featuring and pushing the abastine Opaline Process Work. This is our only use, brothers, that you may have some testimony le from our own as to the merits of Alabastine and advantages to the practical painter and decorator. hope that you read these letters, and if you do, you not but be impressed with the fact that Alabastine at least worth the careful consideration and trial of ry man who wields a brush.

ALABASTINE COMPANY.

Judge—"The police say that you and your wife had ne words."
Prisoner—"I had some, but didn't get a chance to them."

Convict—"I am here for having five wives."
Visitor—"How are you enjoying your liberty?"

What They Say About Alabastin

Alabastine Co.,

Gentlemen: I am sending by separate mail 100 A bastine fronts, for which according to your offer, will send me your check. Business is fine in this s tion and I am using your products right and left w admirable results. The new process of blending col in walls in combinations with stencils, as explained your Brush & Pail is taking very rapidly. I have j finished the K. of C. Hall using Alabastine exclusiv even I painted a pictorial curtain 40x60 feet, repres ing the "Landing of Columbus." Will take the pict of same and send it to you for public action.

S. NAVARRO, CR., Miss

Alabastine Co.

Dear Sirs: We are sending you under separ cover 350 labels. These labels represent a lot profits and a host of satisfied customers. Send us c for them please, and oblige,

O'Dell Bros., Colorad

Alabastine Co.

Dear Sirs: I have just finished decorating a bu of schools with Alabastine which is the best cold wa coating I have ever used. I also used Alabastine decorating the Baptist Church here and am send under separate cover 142 Alabastine names for wh please send check, and oblige

W. A. Richardson, Iow

Alabastine Co.

Gentlemen: Under separate cover I am sending 200 Alabastine labels for which please send check same as per your offer in Brush & Pail. I have completed our high school building of 11 rooms wh required one thousand pounds to do the job and Board of Education is well pleased with the Yours truly, Joe Simmons, Mo.

Alabastine Co.,

We are sending a number of Alabastine labels der special cover. In return please send cash. I have a number of jobs for Alabastine. The goods ways gives success. Yours respectfully,

J. F. DANIELS, M

Alabastine Co.,

I am sending you today 150 Alabastine fronts which kindly send me check for $4.50. Nothing for range of color or for a good finish has equaled old "stand by Alabastine."

SAMUEL DURST, Fl

Alabastine Co.,

I am sending you by insured mail 228 Alabas coupons, or names, for which you will please send $6.84 and oblige,

S. C. SILVERTHORN, Okl

bastine Co.,
am sending you one hundred-fifty (150) labels un-
separate cover, please send check to cover. I have
quite a lot of your goods, but have never saved
labels, think I shall do so in the future. Alabas-
is the best cold water goods I have ever dipped a
h into continue to make it so.

J. B. TAYLOR, S. C.

---

bastine Co.,
Enclosed you will find 108 Alabastine words. You
please send me check for same. I have been using
bastine for quite a while and know there is none
ter for decorating. Many thanks for Brush and
. It is a great help. Hope you will continue to
it. Thanking you in advance, I am

G. W. WALKER, N. C.

---

bastine Co.,
In separate wrapper you will find 100 names cut
your packages which is the best I have ever used.
se send me check and oblige,

F. K. UMBERGER, Tenn.

---

bastine Co.,
ar Sirs:—I am sending today by insured parcel
320 Alabastine labels the words Alabastine. Please
check for same, and oblige,

G. A. FULLER, Miss.

---

bastine Co.,
Dear Sirs:—I am sending you today by this mail,
labels the word Alabastine for which please send
a check for the amount. I have used it quite ex-
ively in the Wolverine Hotel of Boyne City and it
s perfect satisfaction. I can recommend it any
re. I want to thank you for sending me Brush and
. I get a lot of information out of it. Wishing
success, I remain as ever your

ROBERT SPENCER, Mich.

---

bastine Co.,
Enclosed find 340 coupons for which please send me
, and oblige, H. S. GARRARD, Ky.

---

bastine Company:
m sending by Parcel Post 100 labels of Alabastine,
which please send me $3.00.

EBB SATTERLEE, JR., Iowa.

---

bastine Co.,
Gentlemen:—I am sending you under separate cover
labels for which please send me check for $3.00. I
e used Alabastine for 30 years and it seems to get
er every year. I like Brush & Pail, it fills a place of
own and is of real value to anyone in the business,
ny householder having work to be done. Thanking
in advance for check, I beg to remain,

HENRY BAUGH, Minn.

Alabastine Co.,

Gentlemen:—I am sending you by this same
1240 coupons amounting to $37.20. Kindly send
as soon as convenient. J. M. KINYEAR,

Alabastine Co.,

Am sending under separate cover 150 Alaba
labels for which please send me a check for $4.50.
are using lots of Alabastine and think it is the
water color for walls. B. DOWNS, Ne

Alabastine Co.,

Inclosed in separate cover you will find 100
bastine labels for which you may send me $3.
cash. Have sent you a number of 100 words for
Have used Alabastine for years and find nothi
compare with it as a nice velvet finish. ..Wishing
success, I remain, J. S. CHASE, N.

Alabastine Co.,

I am mailing you today under separate cove
Alabastine labels for which forward me check to
same. O. R. BENNETT,

Alabastine Co.,

Dear Sirs:—Inclosed will find 100 labels from
bastine packages. I am as ever an Alabastine us
PEARL JOHNSON, Michig

Alabastine Co.,

Gentlemen:—Under separate cover I am se
153 Alabastine labels for which kindly send me
Also please send me a book of designs in O
effects. You can still put me down as an Alaba
Booster and any man with a little push can go ou
get an order to Alabastine a room these hard
by showing the saving in cost between Alabastin
paint, and with the Opaline effects, I expect to
busy. In fact I have several rooms to do now
have been making expenses these dull times, than
Alabastine. Thanking you in advance and trustin
will keep sending Brush & Pail, I beg to remain,
MR. E. KAY,

Alabastine Co.,

Gentlemen:—I have inclosed under separate
140 labels of Alabastine for which please sen
$4.20 as you offer in your Brush & Pail. I have
Alabastine for a number of years and I have been
well pleased with it. I expect to send you some
labels within the near future.
M. T. MILLS, Ariz

Alabastine Co.,

Gentlemen:—Under separate cover I am se
you 100 Alabastine labels for which please send
Always use and recommend Alabastine whene
can. Think it is best wall finish on the market.
EDW. C. SCHROEDER,

BRUSH & PAIL

l. XIII NOVEMBER—DECEMBER No. 6

Copyrighted 1921 Alabastine Co.

"THE MAN WHO STICKS"

e man who sticks has his lesson learned.
ccess doesn't come by chance—it's earned
pounding away; for good hard knocks
ill make stepping stones of the stumbling blocks.

e knows in his heart that he cannot fail;
at no ill fortune can make him quail
hile his will is strong and his courage high,
r he's always good for another try.

e doesn't expect by a single stride
jump to the front; he is satisfied
do every day his level best,
id let the future take care of the rest.

e doesn't believe he's held down by the boss—
s work, and not favor, that "gets across,"
his motto is this: "What another man
as been able to handle, I surely can."

r the man who sticks has the sense to see
e can make himself what he wants to be,
He'll off with his coat and pitch right in—
hy, the man who sticks can't help but win!

—The Wayne Winner.

JOBBERS SPECIAL BRANDS

It is an old saying that there is a fool born every inute. It is not too much to say that there is a Kalmine born, or a new name invented for one already isting, every week the year through.

Who profits by this, and who suffers from it?

Answering the second question first, it is the dealer no permits himself to be loaded with a product he ay never before have heard of, and the name and ıality of which are as little known, to him as to his ıstomer to whom he must, if possible, sell it, that ffers.

Either the product will remain unsold and a derelict the dealers shelf, representing a money investment at should be used elsewhere, occupying valuable space, if sold by the dealer, at an expenditure of time and bor switching his customer from what he wants, ıtirely out of proportion to the profits received.

There is another consideration entering largely into is transaction. If you sell your customer a wall coatg, that either through a lack of merit in the material, ırough a lack of experience on the part of the user, through bad wall conditions, and should unlooked for, unsatisfactory results develop, you are blamed and ay lose a good customer. While on the other hand, ıving given that same customer what he or she desired, hat was called for, should equally unsatisfactory re-

sults follow, the goods as goods, and the manufactu of them, will be blamed and you will be absolved f blame.

Now, who profits by this transaction? Very sel any one. If the question could be put to dozens paint manufacturers and large jobbing distributors, have from time to time taken on special or jobb brands of kalsomines, made by some firm in the somine business, who have abandoned the product gone back to pushing Alabastine, the answers woul well worth reading.

The experience of one firm is not accepted by other; so the birth and death of jobbers' special bra of kalsomine goes merrily on, and will continue t so until the retail dealer is governed in his purch by good business sense, and not by the eloquence o friendship for some salesman with possibly an a inducement or EXCLUSIVE SALE.

It is easy to get exclusive sale on an article in line for which there is no existing demand.

Which is better Mr. Dealer, to take a profit-ar generous one on Alabastine,—known to your custon satisfying, constantly advertised, for which the den is actively increasing, or to stock with a comparati unknown inferior brand of goods, that you can cheap, but which you in turn must sell cheap.

Profit and not price, is considered by the sh merchant. Think it over, and act for your own interest as your judgment dictates.

D. J. Pinney

Sales Manager Alabastine

THE PHILOSOPHY OF BROTHER OSTRI

There's something almost human about the ost Rather than face the unusual, he buries his head in sand—thus exposing himself, rather recklessly, to whims of happenstance.

Isn't that just like the chap who ducks under sheets the minute the furniture creaks?

Lots of folks shut their eyes when they need t most. In the matter of buying something, for inst —the important business of spending hard-earned lars.

Who gets the most for his money? The man buys blindly—or the fellow who reads advertising discovers the thing he really wants and needs.

Who is the most economical housekeeper? woman who buys haphazard, or the one who reads vertising and puts her household purchasing on a b ness basis?

There's no denying the great value of advertisin those who read it. It protects you against fraud inferiority. It tells you what is new and good, ma you a wise buyer. It saves you money by pointing for your consideration only the best products.

Read the Advertisements

Don't be an ostrich.

)on't be a Janitor of an Institution for Helpless Merchandise

We've all made mistakes. To avoid re-ating them is the policy of the success-il man.

The successful dealers know that the fference between advertised and unad-rtised goods is the difference between ıe athlete and the cripple.

The uniterrupted and year 'round ad-rtising campaigns, selling the consumer labastine is the reason why Alabastine the leader in wall decorating materials.

Absolute turnover, no loitering on your ıelves, and a good, clean profit on every ıle eliminates all the risk that usually oes with "helpless merchandise."

The standardized quality of Alabastine guaranteed by the

Alabastine Co.

Grand Rapids, Michigan.

(With Apologies to the Postum Cereal Co.)

TAKING AN INVENTORY OF YOURSEL

You would like to be promoted, wouldn't y Haven't you the idea that you are capable of be work than you are doing now? If you are in that st of mind, wouldn't it be a good idea to turn around take a little look into the past while you are hoping the future?

Make a debit and credit account of your own abilities. Give yourself credit for the faithful ser that you think you have rendered to your emplo the suggestions of value that you have made, the li things you have done without needing to be told, the care with which you have performed your rou duties—add anything else along this line that may h pen to occur to you and you will probably glow v satisfaction and pride when you cast up this total.

But just to reduce the swelling in your chest, ta the debit side. Set down in that column the morni you have been late, the number of things that you ou to have done and didn't, your lack of interest in y work and lack of cordiality with your customers, times you have watched the clock, the slovenly thi you have done in allowing your stock to fall in disor Put all your short-comings in this column, then try strike a balance with the credit column and maybe will see that the figures ought to be written in ink.

Maybe you are not one of those clerks whose de over-balance their credits. We never are if we le it to ourselves, but while you are taking stock if cheat in the credit or debit columns, you are cheat nobody but yourself unless you figure your wife children in on the deal and anyhow it won't make a l ter clerk out of you to ignore the things that must mighty plain to the boss when he casts a cold and culating eye over the thing you are trying to sell h which is your service.

A high appreciation of ones own value is a mig fine thing but it is subject to a heavy discount freque ly when you come into the open market with it.

A DEALER WHO IS WISE IN THE WA OF MEN

A dealer at Wheelersburg, Ohio, has had the foll ing article displayed in his showcase for sometime pa

"An enthusiastic farmer boy once promised to p vide a city merchant with a million pairs of frog l from a pond on his farm."

"About a week later, however, he presented him before the merchant with only six pairs. He explai that the noise from the pond sounded like a mill frogs, but when the water was drained only six w found."

"That's about the condition of the business wo today! A few 'croakers' are making a lot of no about panics and calamities, and unless we are care we may mistake them for a million."

"NEVER HAD A CALL FOR IT"

'Never had a call for it," says old John Tumble-
n, and starts for the back of the store.
'Well," says the salesman, chasing after him, "you
t expect folks to call for it unless you stock it and
it out where folks can see it."
But old John Tumbledown is out on the back plat-
n by now, telling the delivery boy to be careful with
m eggs."
Thirty minutes' intermission. Another salesman.
s one walks in, carrying a sample case and a port-
o of advertising. He opens the portfolio first.
'Never had a—" starts old John Tumbledown, but
s not finish.
'Say, Jimmie," he continues, "wasn't there a woman
in' about this here stuff last week."
'Uh-huh," agrees Jimmie, "couple of 'em."
"Yes," says the salesman, "and there'll be more
ing about it. New stuff, but the women know about
lready. You see, it is a thing that women need and
t. Women read advertisements nowadays, Mr.
nbledown. They read the ads to learn what's new."
'Well, we might try a few."
When you get right down to it, why should a dealer
k an entirely new, untried, unadvertised, uncalled
article? What is there in it for him? A long
fit, perhaps, if he sells it, and a long chance that
never will sell it.
Go into a dealer's back room, or look on his top
lves, and see the stickers that ambitious salesmen
oaded on him in years gone by. They were nice
s, these salesmen, and the house had asked them to
e a few with every dealer. Yes, he'd oblige.
And what did the house do to show its gratitude?
a darned thing. So the stickers stuck.
Advertising won't sell poor merchandise. The
ory that advertising will put over any old thing is
k. Advertising will help put over a good thing.
Advertising costs real money. Advertisers as a
eral thing exploit only merchandise that is good
ugh so that its purchase soon will become a habit.
The time will come—is rapidly coming—when the
t salesmen will hesitate about representing an un-
ertised line.

Successful Farmings Merchandise Advertising.

Every man is a born collector! First, he collects
tles, toads and marbles; then girls, kisses, and fancy
vats; then dollars, troubles, and a family; then golf-
s, after-dinner stories, and old pieces of string; and
ly, aches, "symptoms," and memories.

Speaking of woman's place in business—the loose
f system was invented by Eve.
We are told that the way to make a line—is to
etch a point.

VACATION

It seems to me I'd like to go
Where bells don't ring, nor whistless blow,
Nor clocks don't strike, nor gongs don't sound
And I'd have stillness all around,
Not real stillness, but jest the trees,
Low whisperings, or the hum of bees,
Or brooks' faint babbling over stones
In strangely, softly tangled tones.
Or maybe a cricket or katy did,
Or the song of birds in hedges hid,
Or just some such sweet sounds as these
To fill the tired heart with ease.
If 'tweren't for sight and sound and smell
I'd like a city pretty well,
But when it comes to getting rest
I like the country lots the best.
Sometimes it seems to me I must
Just quit the city's din and dust,
And go out where the sky is blue;
And say, how does it seem to you?

—Eugene Field

RESPONSIBILITY OF THE TRADE MARK

"When a merchant places his name on his window, over the door or on his delivery wagons he assumes a definite and permanently fixed responsibility. Whether the responsibility thus assumed becomes a liability or an asset rests entirely with the merchant."

The above is quoted from a decidedly interesting view of trade reputation in the Seattle "Trade Register," a view that is fast coming to the front as a controlling factor in the evolution of some of the prevailing trade controversies. The article continues:

"To the world, the merchant says: 'This is my establishment. There are my goods, these are my employes. I am proud of my business.'

...."If a merchant cannot capitalize his good name is responsibility for the use of that name immediately becomes a liability. If, on the other hand, the merchant develops in his own name the support and confidence of a community, he has created a tangible asset on which he can realize results just so long as he continue to merit the esteem of his neighbors and patrons.

"So it is with the manufacturer. His trade mark is the emblem by which he carries his personality and his merit of his product into the homes by way of the dealer's counter. His responsibility becomes a double liability unless he stands behind the mark of his identity. He is liable to the dealer, and through the dealer he is equally liable to the ultimate buyer.

"Thus, the manufacturer and the dealer are jointly pledged to make good the claim of trade-marked goods. They are partners. The success of one is the success of the other. They are inseparable. They must be so if they are worthy of their individual names and their collective responsibility.

"If he owns nothing else, the dealer, large or small, who sticks to trade-mark goods has a alibi. He is

norized by the manufacturer to make good, and it s is privilege in the majority of cases immediately to nd purchase money or replace unsatisfactory goods. ely, no customer will permanently harbor a grudge he face of such a policy. Isn't it a fine thing, Mr. ler, to be in such a position?

'Private brands are particularly a menace to small lers. In the first place, dealers usually are re- red to place an initial order for more goods than can handled in a reasonable time at a fair profit. These ger orders are necessitated, so the dealer is told, to er the cost of printing, lithographing and packing ds 'specially prepared' for the retailer under his n name.

"You may give your customers a thirty-five-cent fee for twenty-three cents, but the chances are inst it, unless you are an expert and really know t your cheaply purchased private brand is all that is imed for it by the packer. But, of this you may be e, when the coffee pot begins to boil, your customer l be quick to notice the difference. Besides, the cus- ner probably is able to get identically the same cof- under a different private brand from a larger dealer twenty-one cents.

Trade mark advertisers are not philanthropists, ere are few such in business. Advertising will sell most anything once, but there is always a comeback the goods are not right, so the manufacturer, who nds his line with his own name, must make good. Whether you sell coffee or stew kettles, cigars or lin- ie, umbrellas or shoes, don't let the private brand to your vanity at the expense of your pocketbook."

THE POPULAR STOREKEEPER.

To Lighten Housework

Labor is scarce and becoming scarcer. Many house- wes will have to do a lot of things around the home t it they never did before. They will be particularly erested in devices that will lighten labor, or that y can do themselves without outside help. Prepare list of articles and products you sell that simplify usework. Make up a window display of these articles d products. Don't forget that painters are as scarce hen's teeth these days, and that many housewives l "Alabastine" their own home now and later on. ll your window easy short-cuts to better results d hand print some cards describing each article product you sell so that your whole window is a good esman for you. You will find sales jump up in lively le.

A colored lady got on the train at the same station lid a few days ago with a little pickininy in her ns.

She sat right in front of me and that pickininy ed all the way up to Fargo.

When I was getting off, I asked her if the child sn't spoiled.

She said, "Oh no suh, no suh. They all smell like t."

DO YOU GUESS?—OR KNOW?

The merchant or manufacturer who attempted t run his business without a periodical study of h monthly and annual balance sheet wouldn't have a bu ness long. The same need exists in a contract decorator's business, no matter how large or smal may be, and if you doubt it, just give a few minu a day to a trial of this plan and note the results at t end of a few months.

Open a contract book and put in it the compl figures on every job you estimate. Record the measu ments, inside and out, number of windows and door everything needed to form a basis for figuring on h job. You will surprise yourself with the freque with which you will refer to this record, especially wh you have occasion to estimate work on the same p again.

Then, when you get a job, open an account wi that job in another book—the "Job Book". Charge h job with every item hour of time and every item material, (not forgetting wear on brushes and ot equipment) cartage, carfare and other incidentals a may be small in themselves but which reach a v considerable total in the course of time.

After the completion of every job, bring down h total of time and materials used on that job and h difference between the total and the money you rece may show you why some decorators drive Fords wh others ride in Cadillacs.

THE STRONG AND THE WEAK

All men of equal ability, equal brain, equal pl and equal ambition are born free and equal, but o can't take a three-legged horse and make him run fast as a four-legged one. You can't take a lazy m and get him to produce what a working man will. That is'nt the plan of nature.

There is a percentage of strong timber and wa timber in every forest. Men are the same way. Y will find strong ones and weak ones in the same fam Some will be successes and others will be failures.

Training is a very wonderful thing, but if y didn't have common sense all the training in the wo wouldn't do you any good.—Herbert Kaufman.

Had Good Credit Everywhere

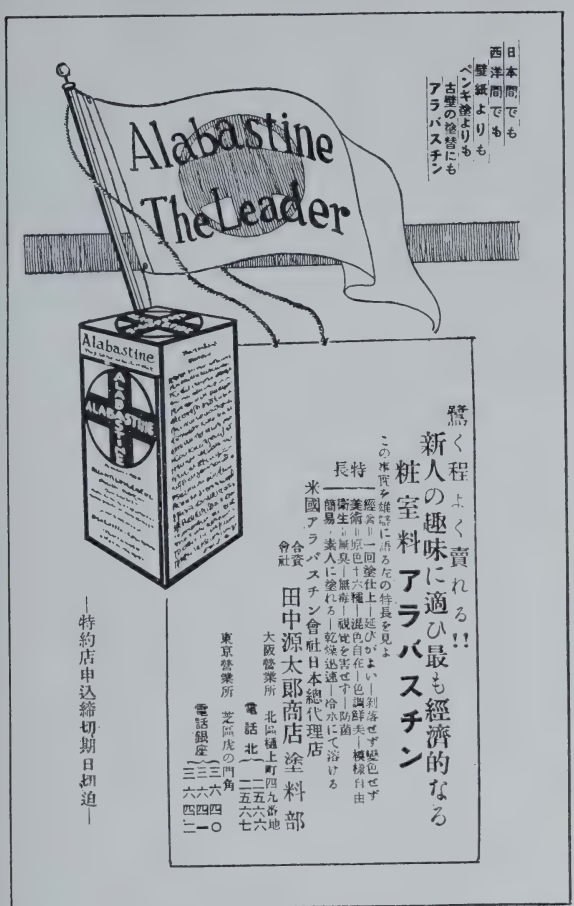
A grocer in a Middle Western town was looking ce the credit-sales slips one day when suddenly he cal out to a new clerk:

"Did you give credit to Harry Moreleigh?"

"Why, yes," said the clerk.

"Didn't I tell you to get a report on every single m who asked for credit?"

"And I did in this case," was the clerk's respo "The agency said he owed money to every grocer i town. I thought if his credit was as good as that h would like to have him open an account here!"



REPRODUCTION OF FOREIGN ADVERTISEMENT

Reproduction of an advertisement of an enterprising Alabastine dealer who purchases Alabastine in large quantities.

We are not going to tell you what he says about Alabastine—read it for yourself.

SPONGES

Some of our good friends write us that it is difficult to secure suitable sponges for the Alabastine Opaline work.

We are prepared to send a limited number of sponges, properly cut for the work, which we will send by mail, to any Alabastine user, on receipt of prices running 60c, 80c and $1.00, as these sponges vary in quality, size and price, but all will be suitable for the work, some larger than others, permitting more rapid work on large wall surfaces.

If you are unable to get satisfactory sponges from your local dealer, send us either of the amounts above named, and we will give you a sponge in qlality equal to the amount sent.

ALABASTINE COMPANY.

HUMANIZING THE REAL ESTATE BUSINESS

RENTING AND SELLING METHODS BROUGHT UP-TO-DATE

HIGH rentals and slow sales have made real-estate transactions more difficult than ever before, but have resulted in marked improvements in selling methods. The purchaser or renter no longer requires supernatural powers of imagination to visualize the property in actual use.

Times have changed and the genial real-estate agent now days, whether selling or renting, no longer shows empty rooms with bare, cold, glaring walls, but leads you through chambers destinctive in decoration, dainty in wall coloring. It takes little to imagine proper furnishings —your cheerful, hospitable home.

WORLD'S GREATEST BUSINESS LAST TO RESPOND

It seems odd that a business of such magnitude should be the last to modernize. Methods heretofore have been little more than, "Here it is, the price is so much, take it or leave it." A remainder of these old methods remains in our ugly, abrupt "For Sale" and "For Rent" signs —a piece of plank with "For Rent" painted on it in box car letters, stuck in the ground or attached to the building, or a paste board card stuck up in an unwashed window. And the prospective tenant was shown in old apartments just what was left by previous occupants with soiled walls and woodwork, and windows opaque with dirt, while in the new ones the agent lead women, with their natural instincts for cleanliness, through piles of rubbish, plaster, plank ends and broken lath, and failed to understand their lack of enthusiasm.

SHOWING THE FINISHED PRODUCT

These same real estate men would question the sanity of a merchant satisfied with bare windows and the sign over his door announcing dry goods for sale.

The methods becoming universal attempt to show more what the home will be like. Rooms are cleaned and uninviting white walls are tinted with attractive, sanitary ,inexpensive wall coatings. The property looks attractive when the customer sees it. In the case of large buildings, one apartment is frequently furnished complete in order to show how the floor space can be utilized and how the proper wall colorings add to the charm of room arrangement

BETTER DECORATING PLEASING TO THE GREATEST NUMBER

It is evidence of increasing good taste that the appropriate color schemes furnished by skillful decorators in the employ of the property owner are almost invariably accepted without change. The prospect finds the building ready for occupancy, accepts it, all the unpleasant details which accompany the sale or rental of property in a state of semi-completion being avoided.

The resulting employment of higher grade decorating talent is having marked effect upon the appearance of homes and apartments. You rarely see the hideous, gaudy walls formerly not unusual. The time is not far distant when homes will be marketed completely furnished and what originated in unprofitable real estate competition is creating a new industry—the manufacturing and disposal of ready-made homes.



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Modern dev
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or by intern
others. As
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homes, church
and public bui
termixing is u

Although A
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lished home, s
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economical for
This accounts
home owners a
are decorating

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Simply mix
to directions o
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are not availab
over plaster, v
canvas or even
solid on the w
and contains no
has such a go
often sufficient.

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faces, and prop
off, but can be

5 lb. pac
5 lb. pac
Special
No.

Ask Your De



ttractive Walls
lp You Rent or Sell

ikes to look at bare white walls. You will sell your r quicker and at a better price, you will secure better t without the necessity of unjust rent reduction, if your ically decorated in the popular and fashionable color i e. Progressive real estate men have learned the selling ationally accepted wall tint and make the properties a lle inviting and attractive to customers by having the e with

labastine

ad of Kalsomine or Wall Paper

ic

of the principles call for soft even ize perfectly with -colors easily ob- stine regular tints hem to produce e comes in the opriate for use in ls, hotels, theatres all kinds, this in- necessary.

ical

e is a permanent orating the estab- speed with which se it and the low akes it the most ry decorating also. popularity with estate dealers who to rent or sell.

Apply

d water according ge and it can be where decorators walls of all kinds— ard, paint, burlap, all paper which is no raised figures e dyes. Alabastine that one coat is with a sponge and water. Under ordinary conditions it is unnecessary to wash off the old coats, as one coat of Alabastine may be applied over another to renew tints and keep walls in repair. This is a decided economy to owners and realty agents when decorating becomes necessary, as much of the decorator's time now wasted in removing previous coatings in this way can be saved.

Sanitary

Alabastine is absolutely sanitary, a germ destroyer and preventive—an ideal wall coating for the decoration of schools, churches and wherever people are gathered together in any number. For the same reason it is ideally adapted for decorating in homes where there are children. Its use in sleeping rooms is almost imperative and it is invaluable in the renovation of buildings where there have been contageous diseases.

Write for Expert Advice

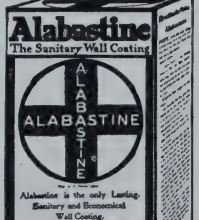
We maintain a staff of expert decorators whose sole business it is to advise property owners and agents in the most modern and popular methods of interior wall treatment Individual advice will be given free whenever requested. Ask for Interchangeable Color Chart and samples of the new Alabastine-Opaline decorations showing newest in Tiffinized wall effects done in Alabastine.

Remove

closely to all sur- plied will not rub d easily if desired

The Alabastine Company
Grandville Ave.
Grand Rapids, Mich.

To obtain Alabastine results genuine Alabastine must be used. Always identified by the cross and circle printed in red on every package.



PRICES

ite Alabastine	75c
ed Alabastine	80c
les (No. 33 dark green, p brown)	95c

r Decorator About the Alabastine-Opaline Process



Copyrighted 1921, Alabastine Co.

Directions for Producing Alabastine Opaline Effects

For the background or first coat, apply Alabastine in the usual way, mixed according to directions on package. For producing the Opaline or mottled effects, secure a good quality sponge, firm but with course or fair sized openings. Cut the sponge straight and evenly across the grain so as to produce a flat or level surface. Mix the colors desired, one or more of them according to the work to be done in separate dishes, mixed somewhat thinner than for regular wall work, about the proportion of two pounds of Alabastine to three pints of water.

Dip the fiat surface of the sponge in the mixture to be used and squeeze out so as not to have too much material on the sponge. Have a small piece of glass, tin or some smooth surface, on which dab the sponge so as to get the Alabastine well distributed on surface of sponge. Then stiple or dab same on the wall, first one coat, and by the time you have gone over the wall surface, another coat over this color may be applied in the same way.

For this Opaline effect one pound of each color used will probably be found sufficient for a medium-sized room. These color effects may be carried out with plain Alabastine tints or Alabastine strong colors. Individual room effects to match rugs, draperies, standing wood work, etc., may be worked out the same as with regular plain Alabastine fiat work.

WHAT THEY TELL US

Coloring Wood Filler

A filler that can be colored is made from 25 lb of ly ground silica, 4 lb kaolin mixed in 3 quarts of raw eed oil and the same amount of turpentine Japan. en this is ground up together you may add ocher ber, red oxide or any other pigment that will give the color desired.

Decorators frequently ask us for help for keeping k grease spots in walls that resist all the treatment y know how to use. This sometimes is a difficult k. The coat of shellac varnish, glue size and all varnish sometimes fail and in that case it is well to a coat of white lead and oil flat over the shellac so t your water color will have something to take hold It is apparent, of course, that this is a pretty pensive treatment but sometimes the case justifies use.

hen Lettering Spreads On Muslins or Canvas

After stretching muslin or canvas, dampen it. Use int to which no oil has been added other than that ich it was ground in. Mix this with two parts of rnish and one part coach Japan and thin it with tur- ntine until it works well.

It is hard to imagine a more joyless grind than that the retail clerk who thinks he is just a part of the rchandizing machine that has been forgotten. The ct is, that the clerk who imagines this is wrong in actically every case. There isn't a retail merchant in nerica who doesn't look over his sales force almost ekly and take into account the steadiness and loyalty those clerks who go straight ahead, performing the ties of their position.

The man who thinks he is in a rut doesn't realize w easy it is to attract the attention of the boss. A tle re-arrangement of the stock he handles, a sug- stion or two as to a somewhat different manner of esenting the merits of some article of merchandises or her comparatively little things without number, may rn the eye of supervision in his direction in a way that ill mean substantial recognition in the weekly or onthly pay check. The trouble with too many clerks that they think the road to promotion is much more fficult than it really is. They don't get ahead be- use they don't try.

To Restore Demar Varnish

When Demar varnish becomes cloudy and unfit for se, add one pint per gallon of best grain alcohol or enatured alcohol and stir briskly. Set it away over ght and you will find it clear in the morning. If, owever, it should fail to flow easily, add ½ lb of clear enice turpentine per gallon of varnish.

Fighting the Gnat Evil

The addition of ½ lb of etheral camphor oil to a allon of paint will produce an odor that will put the everse English on any invitation that fresh paint may

be sending out and the pestiferous little insects th
select your nice fresh job for their grave-yard. It al
helps, to use oil of myrbane or oil of cedar but the
have a tendency to flaten the paint and are more e
pensive than the camphor oil.

To Remove Moss From Stone or Brick

Make a solution of carbolic acid and water a
wet the surface of the wall well with it. Let it sta
an hour or so, then scrub it with a stiff brush and cle
water. If you do not get it all off, try it again.

A GOOD PAINT REMOVER

You will need 7 pounds rosin, 3 pounds caustic so
2 pounds soft soap, 3½ gallons crude carbolic (30 p
cent) and 2¼ gallons water. Use the soda and h
the water to make a lye in which the rosin should
boiled, afterward adding the soft soap. After stirri
this thoroughly, pour the mixture into the rest of t
water and add the carbolic acid, then cover until
cools.

Oil stains can be removed from hardwood flo
with a mixture of half benzol and half benzine. Blea
with acid.

Take two decorators, one of whom goes out af
business and the other waits for business to come
him and note which has the most work throughout t
year—every year.

If brown paint becomes flat in patches after sec
coat, it is because of lack of proper foundation. Pr
ably too much oil in first coat.

Foots in the oil, or perhaps too much drier, are
sponsible for most of the stickiness in paint.

The best known method for finishing oak or ot
hardwood floors is to fill properly, give two or th
coats of good floor varnish and rub. For wax fin
use a good floor wax.

The best job of painting a dealer or decorator
do is to paint his face with a smile.

"Brush up," said the boss to the apprentice on
Alabastine job. "Brush up your work and your id
and they'll improve." Many a man who has passed
apprentice stage would profit by the same lesson.

Putting an advertised product on a wall is serv
notice that you're abreast of the times in your tra

The most pitiful thing in the market today is
unknown brand. Nobody knows it, nobody wants
tho it may be perfectly worthy. Selling it is a tha
less job.

SOMETHING ABOUT 1922

In this issue of Brush & Pail we are reproducg a page advertisement for Alabastine that ll appear as one of a series of Alabastine adrtisements in the Literary Digest of January th, 1922, with a circulation of 1,500,000 copies id an estimate of four readers to the copy. his will be our Opening Campaign for our ring Advertising for Alabastine. The list of iblications arranged for at the present time, ing given below. In this list, we have not inuded any Trade Publications, of which we are ing several, only mentioning those that we beve go into the hands of the best possible Alastine prospects, in creating an increased deand through our dealer for Alabastine.

In this advertising, it is our purpose to feare the Alabastine Opaline Process Work, and ndoubtedly other publications may be added. his list however, as presented is designed to ring Alabastine to the attention of the entire ading public of the country. That it is the reatest campaign along the line of increasing usiness that we have ever put over, is apparnt. The result certainly will be a tremendous emand for Alabastine.

We have within the last six months, very rgely increased our manufacturing facilities, ut we believe it good policy for all dealers and istributors to look well to their stocks, and see hat they have a supply of goods that will proide against delayed shipments, and prevent hem from losing sales, and thereby a very nice nargin of profit.

The list of publications follows:

Pictorial Review.
Ladies Home Journal.
Delineator.
Designer.
Woman's Home Companion.
Literary Digest.
Woman's World.
American Magazine.
Good Housekeeping.
Modern Priscilla.
Review of Reviews.
Harper's Magazine.
Scribner's Magazine.
Century Magazine.
Atlantic Monthly.
World's Work.
McCalls Magazine.
People's Home Journal
Farmer's Wife.
Needlecraft.
Red Book.
Metropolitan.
Cosmopolitan.
Today's Housewife.
Youth's Companion.

Several Metropolitan dailies of large circulacion, and about 3500 small town, country weekies.

ALABASTINE COMPANY,
J. S. Hamilton, President.

WHY IS IT SO?

One of my dealers in paint supplies asked me th question why it was that some painters obtained s much better results with Alasbastine than others. Tha was an easy question for me to answer, because the suc cessful painter is careful to see that the walls are i proper condition to receive a water color, and as a re sult turns out satisfactory work with Alabastine.

A painter who has a $50.00 job of flat paint wor will spend $40.00 doing the job. With Alabastine h will have a $50.00 job and not want to spend much i excess of $10.00 doing the job, or in that proportio With flat paint they always take the precaution to siz the wall with a first coater made and recommended b all manufacturers of flat paint. If something of thi nature were not used, they would be unable to get job with flat paint. Why? Because most walls hav suction, dry absorbent plaster; some painters term "hot walls." If flat paint is applied it will not sprea well, but will dry quickly and pile up on the wall, an the results will be very unsatisfactory.

How about Alabastine? Under the same condition Alabastine will spread better than paint and 50% c such jobs will come out fine. But if you will use thi same first coater that you used for flat paint, one coa of Alabastine will give you a first-class job. It stand to reason that if your walls have extreme suction, th plaster absorbs the water out of the Alabastine an causes the material to drag and pile up, being too dr to spread. The material needs the water on the surfac so that it will spread easily and flow together.

This is the reason some painters who size their wall get more satisfactory results than painters who do no size. After the wall is sized and Alabastine is applie that sizing is good for many years, because any tim you wish to renew, the Alabastine can be washed o and the size remains and can simply be recoated, so th size makes a permanent foundation for Alabastine fo many years, and only has to be figured in the first coa of such work.

I am giving herewith what I find a very superi first coater for suction walls, and which I recommen to Alabastine users. To cause the oil to properl alamgamate for this particular purpose hot water shoul be used.

For a first coater for a wall with much suction an so dry and absorbent that water color will not sprea take Alabastine, the tint you desire to use and to eac five-pound package add sufficient hot water to for a thick paste; then stir in one pint of linseed o When mixed add two more pints of hot water, if neces sary, to spread freely under the brush. Let this dr from 24 to 36 hours. With the next coat mixed accor ing to directions, with cold water and applied in th regular way, you will get satisfactory results. In ever case, to be sure of results, Alabastine in packages o which appears the red cross and circle should be use

Yours truly,

G. H. Kranenberg.

JUST A FEW BOUQUETS

bastine Co.,
tlemen:—
Under separate cover I am sending by parcel post
labels from Alabastine cartons for which you may
l me the $7.20, as I have plenty of Brushes. Hav-
used much Alabastine this past eight years, must
that it has more than given satisfaction. I can
y say there are no other water colors on the market
can equal it. I have used them all, and know the
. I have used over two hundred thousand pounds
no bum jobs. I have been the head painter here
t years, and believe me I have used some Alabastine
e during this time. Hoping the package will reach
, and that I will receive the $7.20, I am as ever,

Charles E. Griffy, N. Mex.

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tlemen:—
I will write you a few lines for the first time.
I am a painter and decorator; have been using
bastine for thirty years. In the past ten years in
s. I have used 5000 lbs.; saved up 1000 Alabastine
ds, but in a burnout in our little shop I lost every
of them.
I have six sons all boosting Alabastine. I am going
Ala. soon to do a job in Alabastine of about 3000 lbs.
y never come back to Miss. If business is good will
y in Alabama.
Brush & Pail is a comfort to us, and we anxiously
it its coming.
Luck to you and Brush-Pail.

J. R. Beard & Sons, Miss.

bastine Co.,
I am sending under separate cover 500 Alabastine
els. Please send check for same, as I am well
cked up with brushes.

W. R. Cooke, Kans.

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bastine Co.,
Dear Sirs:—Am sending by insured parcel post two
dred and fifteen labels for which please send check,
ave been using lots of Alabastine this year, mostly
barrels. I have used to date this year, 7,000 pounds
e in this town.

G. A. Fuller, Miss.

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bastine Co.,
Gentlemen:—Under separate cover by parcel post, I
mailing you in a package 178 labels for which please
il me by return mail, your check as per advertise-
nt, and as I have only started here in business re-
tly, I have used that much this season and in the
ure, if business picks up I expect to use a good deal
re for I am a great believer in the use of Alabastine.
hink that it is the only water color worth while using.
w days people expect good work and they are willing
pay the price so why should we use anything but
best that money can buy.

B. Greenwood, Ind.

Alabastine Co.,
Gentlemen:—

I am forwarding you today, by insured Parcel Po 1,200 of your valuable coupons, which kindly send che to cover, Thirty-six dollars.

Trusting the above reached you in the best of co ditions, I beg to remain,

Louis G. Monteverde, La.

Alabastine Co.,

I am sending you by parcel post 271 Alabasti labels clipped from five pound Alabastine boxes f which send me your check. I used some where ne 1000 pounds this fall at the Polytechnic Institute repair work. We Alabastined one girls dormitory a 3 boy's dormitory. I am now finishing a new bo dormitory of 40 rooms. Big stone building and exp to tint the walls with Alabastine. Will try and wr you again soon.

C. O. Duke, Mont.

Alabastine Co.,

Gentlemen:—Enclosed you will find 340 Alabasti labels. I am a great user of same and intend to u it as much as possible. Also send me check of $10. Thanking you,

Manuel Salmon, N. Mex.

Alabastine Co.,

Under separate cover I am sending you 115 Alab tine trade marks. Kindly forward me cash for sa Have used this material on wall work "Washburn C lege Buildings" and has given perfect satisfaction.

Please send me your literature on the Opaline tre ment.

C. H. Plummer, Kans.

Alabastine Co.,

Dear Sirs:—I am sending you under special co 375 Alabastine words for which please send me ch to cover. I have used quite a good deal of Alabast and have not saved the trade marks, but now I doing a good business with Alabastine and I can f something to do with Alabastine when there is noth else to be done. Thanking you in advance, for check, I remain

Alonzo Harrison, S. Car.

Alabastine Co.,

Dear Sirs:—I am sending to you this day un separate cover, 214 coupons for which please send cash premium of $6.42. I have used your Alabastine a number of years and find it to be absolutely the b on the market, but have just recently learned that coupons are of cash value. Please send me premi catalog, if you issue one.

Very respectfully,

L. P. Megginson, Okla.

WHAT WOULD YOU SAY?

What would you say if a man came to you with a position that involved the investment of your money in product no better than others already on the market which was to be sold at a higher price?

Suppose this man told you he expected to place this product in at least half the stores in the country which handle that class of goods.

Suppose he said that he expected people to pay the extra price, use the product and then come back for more.

Suppose he talked of an annual sale of this product, year after year for a lifetime, running into the millions of pounds.

Would you put real cash into such a venture? What would you say?

Yet this is exactly the thing that some men seem to think the Alabastine Company has done. If Alabastine were no better than kalsomine and other products of like amount to the same thing, could it have lived in a highly competitive market for forty-two years and increased its sales every year?

If Alabastine were not better than the mixture any decorator could make in a tobacco pail with a paddle if it didn't spread smoother, lie more evenly, tint more uniformly, stick tighter, yet wash off more easily if it were not in every important respect better than any other water mixed wall color, would it have lived this for a generation?

No product, no matter what its nature, can survive fifty years of merciless test in actual service unless its results are satisfactory and its value practically unquestionable.

You, Mr. Decorator and You, Mr. Dealer, know that there never was an article of real merit that was not imitated. Alabastine enjoys no immunity from that general rule. Almost every week someone brings out a wall tint that he offers to the trade. And about the sum total of all he claims for it is that "It's as good as Alabastine".

Maybe some day someone will introduce as good a wall tint as Alabastine is now. But Alabastine is better now than it was, for example, ten years ago, and if it isn't better ten years hence than it is now, the reason will be that our research and experimental department will have proved that Alabastine has reached absolute perfection, which is a thing that really isn't possible as everyone knows.

Now think this matter over in the light of cold, calm reason. Then, the next time someone tells you that some other wall tint is "as good as Alabastine", what will you say?

He told the shy maid of his love,
The color left her cheeks,
But on the shoulder of his coat
It showed for several weeks.

QUESTIONS AND ANSWERS

Gentlemen:—

I have quite a lot of floors to go over at the Radf State Normal for women. They are pine floors of ab twelve years standing; they have been gone over different so-called painters, and of course the sh they are now in, the more stain, varnish, ellac, one may put on them the worse they look how f prints to an alarming extent.

Now I have my own idea about r ying th floors, but I feel that I need a little he and sugg tions from you people that live in a much larger than I, and have had more experience, and I would to have your idea just as soon as you can find it c venient to advise me.

I am using your Alabastine wherever possible, I have some fine results from same.

Thanking you in advance for this information, I

W. H. Wainwright,

What a wonderful little "get together" and tell e other helpful hints is "Brush & Pail." I look for coming as much as I do my little check after the jo completed. I sometimes wonder if all in the trade preciate this most valuable little "printers ink speak as much as I do. Many is the time that I have b stuck and scratched my head over some paint probl but I would dig into my library of Brush & Pail find what I wanted. I always write on the outside the cover the important hints in that number, and fil away and when I want to know something I cons Brush & Pail.

Now I have a question to put before you (by way this is the first time). A customer asked me other day how she could renew her rubber stair tre as they have turned a grayish color. Will some k brother tell me what to do? Understand also tha am a plugger for Alabastine, and a most glad recipi of Brush & Pail.

Forrest R. Charter, Ohio.

Dear Sir:—

In July-August Number of Brush & Pail I noti a query from Wm. D. Forsyth & Co. Re. Sticky Pai and Varnishes.

This seems to be general throughout America ju ing from complaints which I have noticed in vari trade journals. The cause has been generally put do to extreme humidity.

I have found that same trouble, but have noticed every case that the parts that are tacky were d within ten hours before a rainfall.

My cure for this has been ½ turps, ½ Japan dr If this mixture is flowed on over the tacky paint it harden it. Whether any ill effects are liable to turn I don't know but I am watching it carefully.

Hoping this may help some brother painter, I am

Yours truly,

H. H. Moogk, Ontario, Canada.

BRUSH & PAIL

ol. XIV JANUARY—FEBRUARY 1922 No. 1

Copyrighted 1921 Alabastine Co.

Don't Delay Ordering Alabastine

The greater part of the sales of Alabastine is made through our jobbing distributors located in every jobbing center.

Never were we in better shape to make reasonably prompt shipments than now—never has the call for Alabastine been so great.

Dealers who supply their wants through our distributors and neglect to secure good, liberal stocks early, take the risk of the jobbers' stock being depleted by the unusual demand, and the farther risk of delays at the factory or in transit of orders to those jobbers, all of which means loss of business, loss of profit and the possible loss of a customer.

Every Alabastine jobber is on his toes to sell Alabastine and being advised of your requirements early, will surely look after your interests.

The Alabastine Opaline Process of decorating is sweeping the country and is going to largely increase the sales and prestige of every Alabastine dealer who will feature this to his local painter and to property owners.

What a few years ago would have been considered reckless buying of Alabastine is now ultra-conservative. We have just got under way; watch us grow and go along with the procession.

ALABASTINE COMPANY,
J. L. Hamilton, President.

A TRADE-MARK WHICH PROTECTS YOU PROFITS

Alabastine retail prices are advertised in the leadi magazines—prices which insure the dealer a consiste profit and make it worth his while to feature the "cr and circle" printed in red on every genuine package Alabastine.

Alabastine quality, like the price, is steadily mai tained and has been for nearly forty years so that t dealer who stocks it may build up an ever increasi repeat business—the kind which puts real money the bank.

High grade decorators prefer Alabastine because its uniform reliability and those who know its ma artistic, sanitary and durable qualities, among eith home owners or decorators, will give you their busin if you have it in stock.

WRITE FOR FULL DETAILS OF THE ALABASTINE-OPALINE PROCESS

This new and indescribably beautiful method of w decoration is received with great enthusiasm eve where.

Write to us and let us send you samples to sh your trade and let us explain the simple, easy, econor cal way in which these wonderful walls are produc

ALABASTINE COMPANY

WATCH YOUR MANNERS

The retail salesman is in constant danger of f getting, at least momentarily, that he is more or l of a public personage and therefore more is unc sciously expected of him than of, perhaps, the avera person. This is particularly true of the paint salesm because of his almost constant contact with the fi and easy decorator who likes to speak direct to t point when dealing as man to man. The salesman w can meet the unconventional customer on his own grou is a valuable man, but he is doubly valuable if he c by his manner, convey to his customer the intimati that a certain amount of mutual respect is due from c to the other without impairing the cordiality that exi between the two. The skill of a good decorator is titled to respect. So is the ability of a good salesm Let each, therefore, render unto the other the resp that is due and each will think more of the other.

"Decorating materials may be cheaper next yea Yes, and again they may not. In the meantime, t property owner who makes a building wait a year paint that it needs now is wasting dollars to save dim Why don't you tell him so?

Window blinds that have become soft on one s are best treated with a coat of shellac reduced w spirits.

To "flat" red paint, reduce with turps and w using about a half pound of wax to the gallon.

KEEPING PAINT STOCK DOWN

From the grimy old can that has stood on the shelf r a year or more there leers down at the dealer a ok in which is concentrated all the venom that can packed into a taunt of ruinous overhead.

The brothers of that vicious old can long since have ne out into the world of usefulness leaving a neat ofit in the merchant's cash register. But the tardy e still shows his dirty face amid the bright labels of e more recently stocked packages and he becomes, in ry truth, the skeleton at the feast.

His contents usually are a sickly plum-color, or a rty brown that even a lunatic wouldn't put on the ol shed of a glue factory. When he was invited into e stock the wits of the buyer were wool-gathering.

In nearly every dealer's stock there are several of ese unwelcome guests and they came there because e dealer forgot for the moment that about eighty r cent of his paint business is done in eight shades. ose eight shades earn his profit and about twenty hers pile up his overhead.

Now what's the sensible thing to do under such nditions? Obviously it is to keep these loafers out the lively company. This can be done. Among the ght fast-moving shades will be found a color or a mbination that an average salesman ought to be able induce practically every customer to use. Remem- r he has only about fifteen per cent of his entire ade that he will need to sell on this idea. He should ndle two-thirds of them. This would leave only five r cent of the whole, and that five per cent that would sist on some shades not carried in stock could be duced to wait a day or two while the desired color as ordered from the factory or the jobber.

This policy, it is true, probably would involve more lesmanship, but that's the way you earn your living d think of what this would mean to your annual ofits and the reduction of your stock investment. n't this a trial worth while?

NOT SO VERY FAR WRONG

A local drug store recently attracted a lot of atten- on and stirred up a bunch of smiles by advertising, "ypewriter Supplies" in large, bold-faced type. But, stead of the usual line of carbon paper, ribbons, etc., ere appeared below the headline the following list of ems:

Chewing gum.
Lip sticks.
Hairnets.
Candy.
Cigarettes.
Earrings.
And a choice line of complexions.

Down in Alabama the other day a young lady ran vay from home disguised in her parent's habiliments. ne local paper said: "Flees in Her Father's Pants."

PART OF A SERMON IN RHYME

"A little more deed and a little less creed;
A little more giving and a little less greed;
A little more bearing of other people's load,
A little more godspeeds on the dusty road;
A little less thorn and a little more rose,
To sweeten the air and lighten the blows;
A little more song and a little less glum,
A cheery word for the tramp from the slum;
A little less kicking the man that's down;
A little more smile and a little less frown;
A little more of The Golden Rule for others;
A little more charity for burdened brothers;
A little less care for wives not your own;
A little less reaping what you have sown;
A little less knocking and a little more cheer
For the struggling fellow that's left in the rear;
A little more love and a little less hate,
A little more neighborly chat at the gate;
A little more flowers in the pathway of life,
A little less on coffins at the end of the strife."
—From a sermon preached in a Kansas City Churcl

WHO PAYS FOR THE ADVERTISING?

Who pays for the advertising? That was an ol conundrum when Heck was a pup and as you no doul know Heck is a very old dog now.

But then, as now, the conundrum had an answer.

And the answer is: Advertising pays for itself.

Which is to say that neither the consumer nor th dealer pay for the advertising in either higher price or lowered quality.

There's an illustration which has been going th rounds for a long while now. It is worth repeating her

X and Z are competitors in the manufacture of rubb nipples for babies' feeding bottles. Both produce 100,0(nipples a year and neither advertise. The nipples co each manufacturer 12 cents each to make and they a sold to the dealer for 14 cents. Thus each manufa turer makes a profit of 2 cents on each nipple he sell

X determines to advertise and appropriates 1 cent (each nipple sold and presently finds his market expan ed to a demand for 200,000 nipples a year.

When he gets to making 200,000 nipples a year l discovers that economies in manufacture thus made po sible make his factory cost 10 cents. So that inste: of making 2 cents on each nipple he's making 3 cen and selling twice as many.

So the next year he increases his appropriation 2 cents per nipple, sells 300,000 and gets his facto cost down to 8 cents—a profit of 4 cents—and the pri still remains 14 cents to the dealer.

Thus encouraged, the third year he increases his a vertising appropriation to 4 cents for every nipple so and enjoys a distribution of 500,000—and through fu ther economies made possible through huge quanti production, he gets the factory cost down to a bed-ro figure of 5 cents per nipple. Then he decides that h

it is too long and he cuts the price to the trade to 2 ents, 2 cents lower than the beginning price—and es 4 cents profit.

eanwhile Z continues his enterprise without adver- g and is found standing still—his factory cost con- es at 12 cents, profit 2 cents and the dealer's price ents.

is clearly in the commanding position—he got there ugh advertising. He sells his nipple to the trade 2 cents less which affords the dealer an opportunity nake a longer profit—and you can guess whose nip- he buys and pushes. Meanwhile X is making 4 cents inst Z's 2 cents profit.

hus the advertising paid for itself, gave dealer and nufacturer a longer profit, cost the consumer no more probably in some cases less.

ood advertising pays its own way every time.

—Merchandising Advertising.

. Hamilton,

ir Mr. Hamilton:—

I am pleased to report that the Alabastine Opaline cess Work meets with great favor among my cus- ers, and I believe that we have a great future for bastine. I am pleased to say that all those to whom ave showed it fully agree with me as to what the ure will bring in additional sales.

I have nearly worn out my booklet of samples show- it and explaining it, in telling what we are proposing do to get this work before the public. I am positive saying that every jobber and retailer I call on will e the best of co-operation to the Company in getting s work before the people, for they can readily see ere it will increase their Alabastine sales. Many of distributors have said to me "You say you cannot p up with your orders now. What will they do to et this extra demand for Alabastine?" Knowing our reased facilities and being positive of our ability to e care of the business, I simply say "Leave that to e Alabastine Company; they will do the worrying for u."

I am meeting with my usual success in selling abastine and find our good friends are with us and thusiastic as to the future.

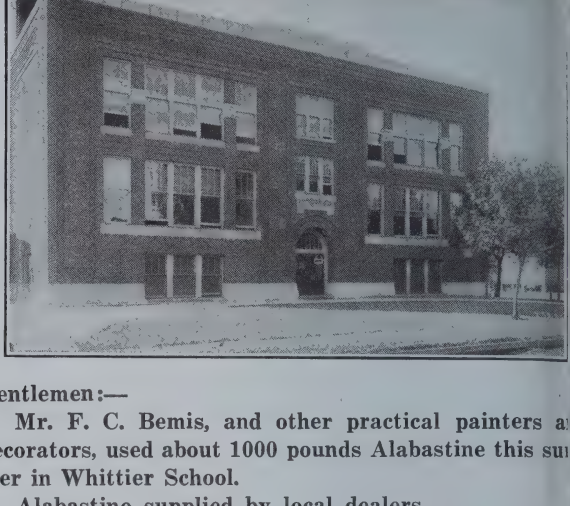
Yours truly,

F. J. Parker.

I used to love my garden,
But now my love is dead.
For I found a bachelor button
In my Black Eyed Susan's bed.

Quit wondering why a black hen lays a white egg—ET THE EGG!

Quit worrying about the manufacturers policy—GET HE PROFIT.



Gentlemen:—

Mr. F. C. Bemis, and other practical painters a decorators, used about 1000 pounds Alabastine this su mer in Whittier School.

Alabastine supplied by local dealers.

A. M. Karel.

Alabastine Company,
Grand Rapids.

Gentlemen:—

You recall that Tennyson once wrote a poem, and t decades later wrote another on the same topic with t title, "Twenty Years After." Way back as far as 19(in correspondence with D. H. Burrill of Little Fal relative to a chapel, I had Alabastine brought to r attention. My good friend said so much about it tha obtained some. If I mistake not it had not been the market long. It pleased me so much that—as y may recall—I sent you a good-word for my estimati of it, telling you of my high opinion as a consulti chemist. At that time I said that I had been in pra tice over twenty years, and that in that time few pre arations had pleased me more, and that of its kind no had more highly commended itself. Today I can s that my practical experience has extended OVE FORTY YEARS, and that my "gude conceit" has creased immeasurably. Over and over again I PR SCRIBE it; and there is no remedy or therapeuti agent to which I more heartily set my "R." A sanita wall covering or a food, a climate or a bath, is as p scriptive as any drug. A day or two ago, witnessi the use of Mr. Burril's milking machine, I had th brought back to mind, and it occurred to say th "Twenty Years After" good word.

Heartfully yours,

W. H. MORSE

Turn Over, Pop

"I dread the time when we men will all be weari paper suits."

"What's your objection? They'll be cheap."

"I know, but my wife will make me wear the cor sheets to amuse the kids."—American Legion Week

WOMAN, LOVELY WOMAN

Here is a curious old Sanskrit story of the creation of oman, which you may like to play on the piano some ening:

In the beginning, when Twashtri came to the creation woman, he found that he had exhausted his materials the making of man, and that no solid elements were ft.

In this dilemma, after profound meditation, he did as llows:

He took the rotundity of the moon, the twinkling of ars; the curves of creepers, the clinging of tendrils; e trembling of grass, the slenderness of the reed; the oom of flowers; the lightness of leaves; the tapering elephant's trunk, the glances of deer; the clustering rows of bees, the joyous gaiety of sunbeams; the eeping of clouds, the fickleness of the wind, the midity of the hare, the vanity of the peacock; the softss of the parrot's bosom, the hardness of the adaant; the sweetness of honey, the cruelty of the tiger; e warm glow of the fire, the coldness of snow; the attering of jays, the cooing of the kokila; the hyocrisy of the crane, the fidelity of the chakravaka; and mpounding all these together he made woman and ve her to man. But in two weeks the man came cryg, "O Mighty Master of Mysteries! Thou who hast ade all the wonders of the world, take again the oman that Thou hast given me; she teases me, she ntalizes me and tires me, and I cannot live with her y more." And Twashtri took the woman away. But two weeks the man came again, and cried out, "Give e back the woman that Thou made! I cannot live with- t her."

"How, now?' 'came the answer. "You brought the oman to me, saying that you could not live with her. hat do you want?"

"Alas, 'tis true," said the man. "I do not know what want. I cannot live without her and I could not live ith her."

And Twashtri answered: "Take the woman now, and the best you can together, for I made her for you d you for her."

Visitor: "Why don't you advertise?"

Town Store: "No, siree, I did once and it pretty near ined me."

Visitor: "How so?"

T. S.: "Why, people came in and bought dern near l the stuff I had."

He Didn't Meet Her

"What would you do if I turned you down?" she asked ly as they sat on the parlor sofa.

Bill looked straight ahead but said nothing. After a w minutes of silence she nudged him on the elbow and id: "Didn't you hear my question?"

He looked around apprehensively, "I beg your par- on," he replied, "I thought you were addressing the as."—Exchange.

NINE TYPES OF CUSTOMER

1. The Good Natured Customer: He smiles at yo efforts and laughs at your work. Smile with him a laugh at your own expense. It helps the sale.

2. The Doubting Customer: The one who questio and doubts every statement you make. Printed fa and figures go a long way toward silencing this skept

3. The Disputive Customer: Welcomes a dispute he can prove his knowledge of things. A mild form combat pleases him. Use care not to overstep the ma

4. The Taciturn Customer: One of the hard types to handle. You have no way of telling by wo of mouth if you have succeeded in arousing intere Watch the eye of this person and be less talkative th with the usual type.

5. The Technical Customer: Usually a professio man. To say you "guess" or "think" spells ruin wh making your plea here... You must KNOW and SURE, with his kind.

6. The Impolite Customer: Rarely, if ever, countered by a polite salesman.

7. The Price Customer: The person who buys pr first and article afterwards. This type is easily sold asking him to recall some purchase where price was only factor. Call attention to the well-known fact th "the memory of quality lingers long after price is f gotten."

8. The Comparative Customer: Compare arti with article is the maxim of this type. When you n the comparative prospect at work use the same to Compare your goods with the other fellow's, just as t prospect does and likes to be done by.

9. The Customer Who Cannot Say "Yes": To t type you must act as both salesman and buyer. As s as you observe sufficient interest in your article aroused, close the sale quickly.

—Good Hardware.

WHAT OUR CORRESPONDENTS TELL

An enterprising Iowa dealer surprised himself c siderably with the results he obtained from a sheet wall board in his window. Part of this sheet was in its natural state, the other half being covered w Alabastine in two colors with a neatly stencilled b der. The legend, "Alabastine Makes a Difference," dently talked loudly to the passerby, for that deal sales, traceable to the window alone, were ten ti those of the week before. "It may be a poor time wall color," said he, "but I'm convinced that anyth will sell any time if it's handled right." Mr. Dea isn't the same stunt worth a trial?

No More Children

Little Mary's father had denied her a pleasure wh she had confidently expected to enjoy. That night, w she said her prayers at her mother's knee, she cluded with this petition:

"And please don't give my papa any more child He don't know how to treat those he's got now."

PUSH ALABASTINE SALES

In this issue of Brush & Pail we are reproducing a page advertisement for Alabastine that will appear as one of a series of Alabastine advertisements in the Woman's Home Companion for March, with a circulation of 1,700,000 copies and an estimate of four readers to the copy. There will also be a fourth cover in four colors in the Etude and an insert showing Alabastine Opaline work in Harper's Magazine, Scribner's Magazine, Century Magazine, Atlantic Monthly, World's Work and Review of Reviews.

In this advertising, it is our purpose to feature the Alabastine Opaline Process Work, and undoubtedly other publications may be added. This list however, as presented is designed to bring Alabastine to the attention of the entire reading public of the country. That it is the greatest campaign along the line of increasing business that we have ever put over, is apparent. The result certainly will be a tremendous demand for Alabastine.

We have within the last six months, very largely increased our manufacturing facilities, but we believe it good policy for all dealers and distributors to look well to their stocks, and see that they have a supply of goods that will provide against delayed shipments, and prevent them from losing sales, and thereby a very nice margin of profit.

The list of publications follows:

Pictorial Review.	Scribner's Magazine.
Ladies Home Journal.	Century Magazine.
Delineator.	Atlantic Monthly.
Designer.	World's Work.
Woman's Home Companion.	McCalls Magazine.
Literary Digest.	People's Home Journal
Woman's World.	Farmer's Wife.
American Magazine.	Needlecraft.
Good Housekeeping.	Red Book.
Modern Priscilla.	Metropolitan.
Review of Reviews.	Cosmopolitan.
Harper's Magazine.	Today's Housewife.
Popular Science Monthly.	Youth's Companion.
	Etude.

Several Metropolitan dailies of large circulation, and about 4,200 small town, country weeklies.

ALABASTINE COMPANY,
J. L. Hamilton, President.

To get Alabast
Genuine Ala

Do Not Accept Substitutes

Use only genuine Alabastine which comes in 5 lb. packages, always marked with the cross and circle printed in red. See reproduction of package in reduced size shown on this page.

In that way you will always secure those beautiful, daintily tinted walls, which harmonize so perfectly with your curtains and rugs, walls which form such a becoming background to your own personality.

Any Tone or Tint You Wish

It is quite easy—if you use Alabastine—to secure the exact color most suitable to the room you wish to decorate. For Alabastine comes in white and a wide variety of standard, popular colors and these may be intermixed to produce the exact color value you desire.

With Alabastine you can accurately match the predominating color of your rugs or draperies, or vary the tone making it lighter or darker, thus carrying out a perfectly balanced color scheme in every room, such as shown in the illustration.

Alabastined Walls Are Economical

Alabastine mixes with pure, cold water; is quickly and inexpensively applied, dries rapidly and spreads so evenly and smoothly

fully in all cc
interior surf
if desired, si
wallboard, p
wall paper,
figures and
aniline dyes

Over all
bastine giv
smooth, ma
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HUMANIZING THE REAL ESTATE BUSINESS

RENTING AND SELLING METHODS BROUGHT UP-TO-DATE

HIGH rentals and slow sales have made real-estate transactions more difficult than ever before, but have resulted in marked improvements in selling methods. The purchaser or renter no longer requires supernatural powers of imagination to visualize the property in actual use.

Times have changed and the genial real-estate agent now days, whether selling or renting, no longer shows empty rooms with bare, cold, glaring walls, but leads you through chambers destinctive in decoration, dainty in wall coloring. It takes little to imagine proper furnishings —your cheerful, hospitable home.

WORLD'S GREATEST BUSINESS LAST TO RESPOND

It seems odd that a business of such magnitude should be the last to modernize. Methods heretofore have been little more than, "Here it is, the price is so much, take it or leave it." A remainder of these old methods remains in our ugly, abrupt "For Sale" and "For Rent" signs —a piece of plank with "For Rent" painted on it in box car letters, stuck in the ground or attached to the building, or a paste board card stuck up in an unwashed window. And the prospective tenant was shown in old apartments just what was left by previous occupants with soiled walls and woodwork, and windows opaque with dirt, while in the new ones the agent lead women, with their natural instincts for cleanliness, through piles of rubbish, plaster, plank ends and broken lath, and failed to understand their lack of enthusiasm.

SHOWING THE FINISHED PRODUCT

These same real estate men would question the sanity of a merchant satisfied with bare windows and the sign over his door announcing dry goods for sale.

The methods becoming universal attempt to show more what the home will be like. Rooms are cleaned and uninviting white walls are tinted with attractive, sanitary ,inexpensive wall coatings. The property looks attractive when the customer sees it. In the case of large buildings, one apartment is frequently furnished complete in order to show how the floor space can be utilized and how the proper wall colorings add to the charm of room arrangement

BETTER DECORATING PLEASING TO THE GREATEST NUMBER

It is evidence of increasing good taste that the appropriate color schemes furnished by skillful decorators in the employ of the property owner are almost invariably accepted without change. The prospect finds the building ready for occupancy, accepts it, all the unpleasant details which accompany the sale or rental of property in a state of semi-completion being avoided.

The resulting employment of higher grade decorating talent is having marked effect upon the appearance of homes and apartments. You rarely see the hideous, gaudy walls formerly not unusual. The time is not far distant when homes will be marketed completely furnished and what originated in unprofitable real estate competition is creating a new industry—the manufacturing and disposal of ready-made homes.



Attractive Walls Will Help You Rent or Sell

NO ONE likes to look at bare white walls. You will sell your property quicker and at a better price, you will secure better tenants without the necessity of unjust rent reduction, if your walls are artistically decorated in the popular and fashionable color tones of the time. Progressive real estate men have learned the selling power of the nationally accepted wall tint and make the properties which they handle inviting and attractive to customers by having the walls decorated with

Alabastine

Instead of Kalsomine or Wall Paper

Artistic

Modern development of the principles of interior decorating call for soft even tones — which harmonize perfectly with rugs and furnishings—colors easily obtained by using Alabastine regular tints or by intermixing them to produce others. As Alabastine comes in the popular colorings appropriate for use in homes, churches, schools, hotels, theatres and public buildings of all kinds, this intermixing is usually unnecessary.

Economical

Although Alabastine is a permanent wall coating for re-decorating the established home, still the speed with which trained workmen can use it and the low cost of application makes it the most economical for temporary decorating also. This accounts for its popularity with home owners and real estate dealers who are decorating merely to rent or sell.

Easy to Apply

Simply mix with cold water according to directions on package and it can be applied — self-applied where decorators are not available — to walls of all kinds— over plaster, wall board, paint, burlap, canvas or even old wall paper which is solid on the wall, as no raised figures and contains no anine dyes. Alabastine has such a good body that one coat is often sufficient.

Easy to Remove

Alabastine adheres closely to all surfaces, and properly applied will not rub off, but can be removed easily if desired with a sponge and water. Under ordinary conditions it is unnecessary to wash off the old coats, as one coat of Alabastine may be applied over another to renew tints and keep walls in repair. This is a decided economy to owners and realty agents when decorating becomes necessary, as much of the decorator's time now wasted in removing previous coatings in this way can be saved.

Sanitary

Alabastine is absolutely sanitary, a germ destroyer and preventive—an ideal wall coating for the decoration of schools, churches and wherever people are gathered together in any number. For the same reason it is ideally adapted for decorating in homes where there are children. Its use in sleeping rooms is almost imperative and it is invaluable in the renovation of buildings where there have been contageous diseases.

Write for Expert Advice

We maintain a staff of expert decorators whose sole business it is to advise property owners and agents in the most modern and popular methods of interior wall treatment Individual advice will be given free whenever requested. Ask for Interchangeable Color Chart and samples of the new Alabastine-Opaline decorations showing newest in Tiffinized wall effects done in Alabastine.

The Alabastine Company
Grandville Ave.
Grand Rapids, Mich.

To obtain Alabastine results genuine Alabastine must be used. Always identified by the cross and circle printed in red on every package.



PRICES

5 lb. package white Alabastine	75c
5 lb. package tinted Alabastine	80c
Special deep shades (No. 33 dark green, No. 58 deep brown)	95c

Ask Your Dealer or Decorator About the Alabastine-Opaline Process



Copyrighted 1921, Alabastine Co.

Directions for Producing Alabastine Opaline Effects

For the background or first coat, apply Alabastine in the usual way, mixed according to directions on package. For producing the Opaline or mottled effects, secure a good quality sponge, firm but with course or fair sized openings. Cut the sponge straight and evenly across the grain so as to produce a flat or level surface. Mix the colors desired, one or more of them according to the work to be done in separate dishes, mixed somewhat thinner than for regular wall work, about the proportion of two pounds of Alabastine to three pints of water.

Dip the fiat surface of the sponge in the mixture to be used and squeeze out so as not to have too much material on the sponge. Have a small piece of glass, tin or some smooth surface, on which dab the sponge so as to get the Alabastine well distributed on surface of sponge. Then stiple or dab same on the wall, first one coat, and by the time you have gone over the wall surface, another coat over this color may be applied in the same way.

For this Opaline effect one pound of each color used will probably be found sufficient for a medium-sized room. These color effects may be carried out with plain Alabastine tints or Alabastine strong colors. Individual room effects to match rugs, draperies, standing wood work, etc., may be worked out the same as with regular plain Alabastine fiat work.

WHAT THEY TELL US

Coloring Wood Filler

A filler that can be colored is made from 25 lb of dry ground silica, 4 lb kaolin mixed in 3 quarts of raw linseed oil and the same amount of turpentine Japan. To this is ground up together you may add ocher or umber, red oxide or any other pigment that will give you the color desired.

Decorators frequently ask us for help for keeping out grease spots in walls that resist all the treatment we know how to use. This sometimes is a difficult task. The coat of shellac varnish, glue size and all the varnish sometimes fail and in that case it is well to give a coat of white lead and oil flat over the shellac so that your water color will have something to take hold of. It is apparent, of course, that this is a pretty expensive treatment but sometimes the case justifies the use.

When Lettering Spreads On Muslins or Canvas

After stretching muslin or canvas, dampen it. Use size to which no oil has been added other than that with it was ground in. Mix this with two parts of varnish and one part coach Japan and thin it with turpentine until it works well.

It is hard to imagine a more joyless grind than that of the retail clerk who thinks he is just a part of the merchandizing machine that has been forgotten. The fact is, that the clerk who imagines this is wrong in practically every case. There isn't a retail merchant in America who doesn't look over his sales force almost daily and take into account the steadiness and loyalty of those clerks who go straight ahead, performing the duties of their position.

The man who thinks he is in a rut doesn't realize how easy it is to attract the attention of the boss. A little re-arrangement of the stock he handles, a suggestion or two as to a somewhat different manner of presenting the merits of some article of merchandises or one of comparatively little things without number, may bring the eye of supervision in his direction in a way that will mean substantial recognition in the weekly or monthly pay check. The trouble with too many clerks is that they think the road to promotion is much more difficult than it really is. They don't get ahead because they don't try.

To Restore Demar Varnish

When Demar varnish becomes cloudy and unfit for use add one pint per gallon of best grain alcohol or denatured alcohol and stir briskly. Set it away over night and you will find it clear in the morning. If, however, it should fail to flow easily, add ½ lb of clear pale turpentine per gallon of varnish.

Fighting the Gnat Evil

The addition of ½ lb of etheral camphor oil to a gallon of paint will produce an odor that will put the fear of God English on any invitation that fresh paint may

dub hadn't foreseen — and it wipes out the pitif profit he'd hoped to gain as well as a part of his ov hard earned wages. The dub loses money, so does t legitimate contractor and nobody really profits by t transaction.

Being a fairly honest man, the dub prefers to his work as well as he can, therefore he uses good m terials as a rule. But after a few losses, he begins look for chances to save a dime here and perhaps dollar there. The result is that he becomes a crook i stead of a dub — and that's something else aga We're talking only about dubs now.

It seems to the writer that live wire painters a responsible to some extent for this situation. The d isn't altogether to blame for being a dub. And isn't altogether deserving of all the kicks that la on his ribs.

Why not stop regarding him as an enemy and lo at him as a problem to be solved, the solution of whi not only will help him but will be to the advantage everybody concerned? The man hasn't had a fa chance. Perhaps he lacks skill and experience. It's certainty that he lacks capital. Maybe he isn't ove stocked with brains. It is probable he doesn't know h to estimate a job. If any one of these conditions pi vails, a remedy also exists.

If the dub lacks skill, go a little out of your way hire him on such jobs as will teach him something mo about his trade and see to it that he learns. His co sciousness that he is becoming a better workman wi generally make him contented with his job and a fe pay days will put him on Easy Street so far as h personal affairs are concerned.

The dub who is interested in his work soon ceas to be a dub and becomes a real decorator. With h new prosperity comes a willingness to work for som one else, but even if he should cut loose again and sta after contracts, he'll have a little money saved to car him along and therefore won't bid so desperately agair you.

If he lacks brains he's a tough proposition, but ca ing him a damphool won't help him nor anybody el Whether you like it or not, he's probably going to co tinue in the decorating game, and don't forget th he has just as much right to do so as you have.

Urging the dub to stop fooling with decorating a try some other line of business won't get you anywhe He, as a rule, doesn't know anything at all about a other trade, but can get by in the decorating busine So you'll always have him with you, so why not st cussing him and help yourself by helping him?

Editor's Note: This article suggests a course which to elevate the standard of decorating througho the entire country. It is printed without any expre sion of opinion by Brush and Pail, largely to open a di cussion of the subject for the benefit of the entire i dustry. Write us your views.

HOW BILL MADE WORK THE YEAR 'ROUND

There's a decorator in a little Illinois town who is ing his brain keep his hands employed. Two years a), while the Alabastine-Opaline process was being de- oped, and before it really had been offered to the de, an Alabastine traveling salesman told this man ut the new process and was surprised at the interest decorator displayed.

'Glory be, that's just what I've been looking for," he claimed, but he turned hastily away without further planation. A few days ago the salesman, while call- on a dealer in that village, inquired about the dec- tor.

'He's the busiest man in town," said the dealer. l is the chap who is responsible for the steady orders Alabastine that I've been sending in. And the Ala- stine-Opaline process is responsible for the fact that l's dull season in every year is cut down from several eks to a few days.

This sounded interesting, therefore the salesman ght out Bill, who said:—"I've been using up in the nter about all the money I made in the summer mere- because I couldn't induce property owners to spread ir work over the year. They all wanted it done at e same time and I couldn't give them any really good ason for changing that policy."

"But when you told me about the Alabastine-Opaline ocess, I immediately cut a flat face on a sponge, ught several tints of Alabastine, made some samples d started out. During time that was worth nothing me I called on property owners and showed my sam- s, telling each man what wonderful effects could be tained and how inexpensive the work would be."

"I pointed out, however, that this work took more ne than an ordinary kalsomining job and therefore ould be done during that period when a decorator is t rushed by demands from other customers. Gener- y I solicited only one room, but in nearly every case, en the property owner saw the effect in that room, instructed me to apply the same process in others.

"Frequently, also, neighbors would drop in during the urse of my work, and being impressed by the beauty the Alabastine-Opaline walls, as well as by the low st of the work, would ask for an estimate on walls their own homes. Almost before I knew it, the ll season' was over and the regular spring work had rted."

There is a lesson in Bill's experience for every alert corator in America. And there's abundant and easy oney for those decorators who learn that lesson well.

THIS IS ORATORY.

A darky was endeavoring to make clear to a friend st what constitutes oratory. "I will elucidate," he id. "If you says black am white, dat am foolish. But you says black AM white, an' bellers like a bull, an' unds the table with both fists, dat am oratory!"

EFFECTS OF COLORS ON INTERIOR WALLS

Signs Point to Better Understanding of Thi Subject

Correct principles applied to home interiors are caus ing vast improvements. We have learned much abou color during the last fifty years—much even from th war, which introduced a previously unknown decorativ science—"camouflage."

High sounding scientific terms need not frighten u The management of light and the selection of prope colors are easily learned.

Simple Rules to Follow.

Unbroken surfaces appear larger. Strong color bring objects closer. Lighter tints lend distance. Blac absorbs light. White reflects light. Colors containin blue are cool. Those containing red are warm.

What we call "good taste" is the natural operatio of these principles. The housewife instinctively put few pictures in small rooms. Breaking up the wall su face would make the room appear smaller. The rul works both ways and walls of large rooms are panele to relieve a look of barrenness.

This principle accounts for the popularity of sof delicate tinting, replacing pictures and figured wa coverings in modern apartments. And a moment thought will indicate whether warm or cool colors are t be used.

North Rooms.

North light is cold and clear. Best for studios, sewin and reading rooms. Such north rooms may have heav colors on the walls and be made more cheerful by warn er hues, such as rose and the ruddier tans and brown

East Rooms.

The morning sun gives little heat and light. Delica tints are more artistic in east rooms and for warmth u colors which contain red.

West Rooms.

The sun pours its greatest heat into the west roo and its light toward sunset is a strong orange. Imagi a red sun shining into a room with red walls. Gree and blues here find their greatest value.

South Rooms.

South light is hot, oppressive and radiant. Therefo most rooms which face south can well be decorated the cooler heavy tones of green and blue.

Rules, of course, vary according to local condition Heavy foliage or adjacent landscape may almost r verse the normal handling. For many rooms colo nearly neutral—gray or tan—are most attractive. Th effort is to balance the different effects of light and space, making small spaces appear larger, large spac smaller, warm lights cooler and the reverse.

With a little thought and the literally endless varie of colors in Alabastine tints every room in the hon should be decorated in the tone which brings out i best points.

Y GAD! UNCLE CHARLIE TAKES IN A FOOTBALL GAME

By A. M. Taylor.

ay Gad! I'm beginnin' ter think I've been missin' tin'. Since th' Civil War I've stuck pretty clos ter keepin' pretty busy mindin' my own affairs an' kin' ennythin' I didn't know erbout wouldn't hurt me .

it thet neffy uv mine—th' one thet went ter col—cum drivin' up one day last Fall, an' nuthin' 'd ut I'd got ter go erlong with him ter see his col- play football with anuther collidge. Hay Gad! ner an' old coot like me er traipsin' off ter see his football game, erlong with an' auty load o' young ul. Y'd think I'd know better.

y Cracky! talk erbout crowds. Th' County Fair on n asenshun day wa'n't nuthin' t' compare with th' there. We wuz nigh an hour gittin' in, and more'n er gittin' out. Hay Gad! th' grounds wuz inside the iredest circle uv seats I ever did see. Sum uv 'em d it er bowl, but my neffy hed sum uther high- tin' name fer it, I think he said stay-de-um, er in' like thet.

'aal, we got seated fin'ly, right in the middle o' what r called the cheerin' secshun. Hay Gad! fer all I c'd they wuz jest ez much cheerin' one place ez an- er. I tuk er look eround. All I c'd seein frunt o' wuz er strip o' grass ez smooth an' slick ez Jedge ry Doolittle's frunt lawn, marked up with er lot o' te lines erbout five paces erpart. At the ends there er cuple o' uprights with er cross piece erobut ten up.

wuz jest gettin' ready ter ask my neffy where th' dy wuz ter take place, when out hops er cuple o' pin-jacks right in frunt o' us, all dressed up in white ties and yaller sweaters. They yelled suthin' through ggy-phones I didn't ketch, an' all uv er sudden thet ch o' heathens I wuz a settin' with set up the durn- t yellin' I've heard in over fifty year.

day Gad! I wuz one o' th' recepshun committee when ter Pickett an' his boys cum visitin' at Gettysburg. ought them Rebs yellin' beat annythin' this side o' , but, Hay Gad! either my mem'ry's failin' er thet ch o' hyenas had 'em drown-ded. They seemed ter tergether better, an' ev'ry time th' geezer in the te panties 'd cut er dido thy'd yell suthin' diff'runt.

An' they no more'n stopped afore two more cuties ced out on t'other side—my neffy sed it wuz the op- nents side—an' thet crowd sent back er yell thet wuz rly blood curdlin! An' then, b'gad, they both went at at th' same time. Ef th' Angel Gabriel hed tooted trumpet jest then no one wud hev heerd it er tuk y notice. 'Bout thet time two gangs o' men, dressed th' funniest lookin' outfits I ever seen, cum runnin' the field. Part o' 'em headed fer th' benches an' ered up with blankets an' th' rest bunched up an' nt runnin' eround th' lot by fits an' starts. My neffy d they wuz practicin' signals. Er grate tall feller

tried how high an' fur he c'd kick er ball er few tim
—an' th' next thing I knew, they wuz at it.

One gang kicked th' ball at th' other an' then chas
it. Er feller on th' other side ketched it when it cu
down, an' quicker'n you c'n say Jack Robinson they w
six other fellers piled right atop o' him. Hay Ga
they never give him er chancet.

Then they lined up with their heds pointed right
each other, like er cuple o'roosters fightin'—er you
feller hollered er few times—an' BINGO!—they cu
tergether like they wuz mad an' wanted ter kill ea
other.

Hay Gad! I don't know nuthin' erbout football. B
I wuz quite husky oncet myself an' didn't mind mix
up with th' best men erbout these here parts in my da
I got all het up. Hay Gad! I YELLED. I didn't kn
which side wuz which, er who wuz winnin', but I f
like yellin'—an' I riz up an' YELLED, till all t' on
my neffy pulled me down an' sez, sez 'e "lay off, Un
Charlie—they scored on us an' now they're goin' ter t
ter kick er gool." An' then th' sonuvagun missed
kick an' th' yellin' started all over.

I don't remember much uv how it went. My ne
kept remarkin' erbout which "down" it wuz, but I c'd
see no diff'rence. Ev'ry leetle while they hed ter car
one uv th' players off, but another 'd come runnin' o
like he wuz tickled ter death ter git er chancet t
be knocked cold.

'Long erobut nightfall my neffy's side wuz gitt
pretty quiet an' glum. He said they hed us beat 6
"Th' game aint over yet is it?" sez I. "They got us
our ten yard line an' they's only two minutes le
sez 'e. "Well, then its time to yell like hell," sez
An' I started. "C'mon" sez I— "C'mon you yeller bun
o' hams. Kill 'em. Knock'em dead! C'mon you sis
sonsaguns." An' dam me, jest then I seen er reg'
giant uv er man comin' out uv er mixup with th' b
under his arm. By Gravy! It wuz one o' our felle
too. Two geezers jumped fer him an' he knocked '
kitin'—stuck his hand in their face—dived plumb cle
over another—turned er summerset—cum up on his f
like er dammed cat, an' wuz off down th' field like
hell wuz after him. Godamighty! how thet cuss did ru
Ef he'd had jest one feather in his hand he'd a fle
An' he never stopped till he layed down on th' ball rig
behind them uprights.

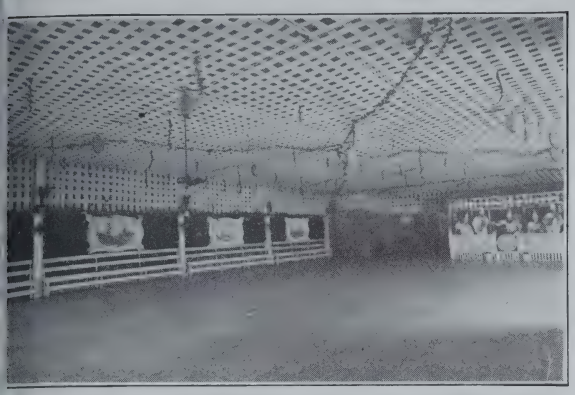
Hay Gad! th' next thing I knew it was all over b
th' shoutin'—an' er lot uv fool students—an' me— do
er snake dance on th' field an' smashin' hats. My ne
hed ter drag me off'n the grounds.

I felt pretty shaky an' weak after I got cooled down
I aint quite so pert as I oncet wuz. But, By Gad!
plum fergot myself fer er minit er so.

Ef that feller thet did th' runnin' ever wants er j
I'll give him forty dollars er munth an' his board
keep fer the' rest uv his life.

Hay Gad! I don't know but I been missin' suth
stayin' clost ter hum all these years.

—Building Materials.



abastine Company,
and Rapids, Mich.
ntlemen:
nclosed find photo of Rose Garden Dancing Academy. is place looked like a big barn. I used ten rolls of lding paper tinted with Alabastine for the lattice ect. The paintings in the panels are done in Alastine. The place is the talk of the town now. If you e to use this picture in Brush & Pail, you can do so. ase return if you cannot use.

Yours for Alabastine,
W. E. Lear, Mo.

WALLS THAT ARE NOT PLASTERED

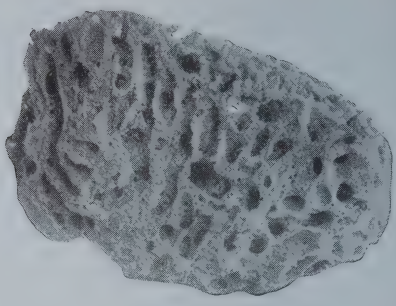
Walls built of planed lumber and covered with cheese th and papered present a problem which the average orator sometimes finds hard to solve.

A solution, however, is easily made possible by putg on the walls building paper which first has been istened, very much as a tailor moistens cloth with ich he is about to make a garment. This paper should put on with butt joints and tacked very close to the ges.

This will leave seams which must be covered, and done the ordinary way, these seams, too, will show joints. t this can be overcome if a strip of ordinary wrapping per about three inches wide is given a streak of paste inch and a half wide in the middle of the strip. pply this strip over a crack in the building paper and ow it to dry. Then tear off the unpasted sides of e strip, pulling toward the center and the result will a feathered edge, tapering off into the wall with only e slightest visible sign of a joint.

Even this slight indication can be entirely eliminated giving the wall one coat of Alabastine-Opaline pross and the result will be a perfect job of exceptional auty which will cost much less than a wall treated th cheese cloth or wall paper.

A wall can look no better than the material that vers it. Also don't forget that the workman can be better than the materials he uses.



Directions for Producing Alabastine Opaline Effect

For the background or first coat, apply Alabastine in the usual way, mixed according to directions on package. For producing the Opaline or mottled effects, secure a good quality sponge, firm but with course or fair sized openings. Cut the sponge straight and evenly across the grain so as to produce a flat or level surface. Mix the colors desired, one or more of them according to the work to be done in separate dishes, mixed somewhat thinner than for regular wall work, about the proportion of two pounds of Alabastine to three pints of water.

Dip the flat surface of the sponge in the Alabastine to be used and squeeze out so as not to have too much material on the sponge. Have a small piece of glass, tin or some smooth surface on which dab the sponge so as to get the Alabastine well distributed on surface of sponge. Then stiple or dab same on the wall, first one coat and by the time you have gone over the wall surface, another coat over this color may be applied in the same way.

For this Opaline effect one pound of each color used will probably be found sufficient for a medium-sized room. These color effects may be carried out with plain Alabastine tints or Alabastine strong colors. Individual room effects to match rugs, draperies, standing woodwork, etc., may be worked out the same as with regular plain Alabastine flat work.

BRUSH & PAIL

Vol. XIV MARCH—APRIL 1922 No. 2

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Salability

Every time a salesman calls on you to sell you Alabastine, he offers you two things included in the one price. He sells you Alabastine at a given price and sells you also the Salability of Alabastine. Without the latter the former would be a poor investment.

Kindly keep this fact in mind when you are offered any article for your stock. First, consider the tangible product that you receive and that you can vizualize with the five senses and then consider whether you are getting with that article, the much needed element to convert it into cash and profit, namely, Salability.

Many a good firm has gone broke because of buying shelf warmers of various kinds, unadvertised, uncalled for and unknown. Enough said. You know it.

—The Editor.

"THE RECIPE"

(By Berton Braley)

When others were spilling calamity dope
And shaking their heads with the gloomiest air,
Bill Jefferson simply remarked, "There is hope!"
And worked like a beaver and hustled for fair.
While others were hesitant, doubtful, afraid,
He advertised widely wherever he could—
For this was Bill Jefferson's slogan of trade:
"For them that goes after it, business is good."

"For two or three seasons," Bill Jefferson said,
"Most any old dub could get coin in a rush;
It didn't require no particular head
To gather in sheckles when people was flush.
But now times is altered, and now comes the test,
The flush days is finished, that's well understood;
But here is the truth, very briefly expressed:
"For them that goes after it, business is good!"

"You won't boost your business by waitin' about
For this thing or that thing which mebbe will break
Get busy right now an' you'll find, beyond doubt,
There's business to get an' there's money to make.
The hustler don't wail at his troubles an' quit,
Or whimper an' whine like the Babes in the Wood;
He jumps in the game with his nerve an' his grit—
"For them that goes after it, business is good!"

—By permission of Newspaper Enterprise Assn

THE 1922 OUTLOOK FOR PAINT AND VARNISH DEALERS

By Charles Allen Clark

Managing Editor, American Paint & Oil Dealer

To state a proposition and then set out to develo a mass of evidence "proving" that your proposition i as you would like to have it, is comparatively easy. like to be optimistic. I have found that optimism be gets enthusiasm and enthusiasm is essential to the de velopment of prosperity but in the important questio of what the business outlook for 1922 will be, one man' guess is as good as another's. However, I believe yo will be interested in the general trend of responses t an inquiry which we sent out to a number of successfu dealers scattered over the country on what they thoug about making 1922 their greatest paint and varnish yea One dealer out on the Coast wrote:

"There is a greater demand for labor, and the pric for crops of all kinds will gradually advance to a poin where the farmer can make a reasonable profit for hi labor. That being the case, all people who own pro erty will most naturally start to make improvement and as paint of all kinds has been so high, there ha been a great neglect in painting, this work will have t be done to preserve the property.

"Now all that we need to make 1922 the greate year is the enthusiasm of the paint manufacturers, th paint jobbers and the paint dealers. So let's all pu together and we will certainly put over the greate paint and varnish year in the history of the world."

From a prominent factor in wholesale circles in liana, we received the following:

"As wholesale distributors of paint and varnish, we e heartily in sympathy with the movement to make 22 the greatest paint and varnish year, and we are ing to back our sentiment regarding this movement increasing our advertising appropriation for the xt year.

"We will also co-operate as we have in the past with r local paint, oil and varnish club to build business r our customers.

"We believe the splendid results attained by the paint alers of this country during the past two years rough the Clean Up and Paint Up campaign are ap- eciated by every paint dealer, and we are sure that e leaders in this movement will have more hearty co- eration during the next year from the trade in gen- al than they have ever experienced in the past."

From down in Oklahoma we had an enthusiastic aler write: "I am with you to make 1922 the greatest int and varnish year, and I am sure that I am going increase my paint and varnish business 50 per cent. m going to start early with a complete stock of goods d advertising."

From a thriving town in central Illinois comes this couraging message regarding the business outlook: Ve are with you when it comes to making 1922 the eatest paint and varnish year. We doubled our sales 1921 over 1920, and 1920 we more than doubled 1919 les.

"We have just put on more salesmen, and we want try and double our 1921 sales in 1922, and we feel re that we can do it.

"We are with you to make 1922 the greatest paint d varnish year."

I might go on indefinitely quoting from the many sponses which we received from these dealers, but the ur here are typical of them all and there was not a gle response which was other than encouraging and timistic. Coming continually into contact with dealers d jobbers in all parts of the country as we do in our rk, I think it is safe to say that in the great majority cases, they anticipate lots of business in 1922 and at they are backing their anticipations by increasing eir facilities and activities to assure its achievement. The situation is one that challenges the best efforts manufacturers, jobbers and dealers alike. As we see the question is not will 1922 be the greatest year for e trade, but by what percentage the greatest?

Tragedy Recipe

Take one reckless, natural-born fool.

Two or three big drinks of bad liquor.

A fast, high-powered motor car.

Soak the fool in the liquor, place in the car and let m go. After due time, remove from wreckage, place black, satin lined box and garnish with flowers.— rom the Walton (Ga.) News.

DON'T TAKE YOUR TROUBLES TO BE

By Edmund Vance Cook.

You may labour your fill, friend of mine, if you will;
You may worry a bit if you must;
You may treat your affairs as a series of cares,
You may live on a scrap and a crust;
But when the day's done, put it out of your head;
Don't take your troubles to bed.

You may batter your way through the thick of the fra
You may sweat, you may swear, you may grunt;
You may be a jack-fool if you must, but this rule,
Should ever be kept at the front;
Don't fight with your pillow, but lay down your he
And kick every worriment out of the bed.

That friend or that foe (which he is I don't know),
Whose name we have spoken as Death,
Hovers close to your side while you run or you ride,
And he envies the warmth of your breath;
But he turns him away with a shake of his head,
When he finds that you don't take your troubles to be

BUSINESS FAILURES BROUGHT ABOU BY THIRTY LAPSES

It has been said that business success is not so mu dependent upon any two or three kinds of ability upon a complete organization of some fifty activitie So failure seems to be brought about by numero lapses. The following thirty were given in an exchang

1. He did not believe in bothering his head to r member a customer's name.

2. He saw no reason why he should speak to a cu tomer whom he happened to meet on the street.

3. He reasoned that he could not expect to s everybody, every time, and so he never troubled hi self to offer to get an article if what was wanted w not in stock.

4. He couldn't understand why it wasn't just as w to send his monthly statements out the third or fourt as to be in such a rush to get them into the mails t first business day of the month. He looked upon su promptness as betraying almost indecent haste.

5. He looked upon his windows as places throu which the light came in. So long as they didn't lo bare he didn't worry about them. He never had a special purpose in putting certain lines in, other than fill up.

6. He didn't believe in taking inventory.

7. He thought an inexperienced girl could figu his accounts as well as an experienced bookkeeper.

8. He never troubled himself to attend get-togeth meetings of local business men.

9. He had no definite hour for opening or closing.

10. He never bothered with his discounts, because thought they didn't amount to enough.

11. He was not always particular about answeri his business letters promptly, even when they had to with overdue accounts.

12. He saw no reason why he should take time to rite a letter of explanation to a firm if he were not ble to make good on a promise.

13. He gave credit rather freely, without any definite eans of looking up the financial standing of his charge stomers.

14. He was inclined to be overurgent with good-pay- g customers, because he had to have the money from mewhere.

15. He allowed his help to take advantage of him, cause he joked and laughed with them some days; at ch times they thought he was a good fellow. When didn't feel well they referred to him—behind his ck, of course—as a grouch, and took it easy when he as out of sight.

16. He was always just a little behind other mer- ants with his window displays of seasonable articles.

17. He never thought to link up his advertising and s window displays.

18. He was confident that the world had it in for m. and no matter how hard he tried, he wouldn't suc- ed anyway.

19. He never read any trade literature, because, he id, he didn't believe in the hot air of armchair advice.

20. He didn't draw a regular salary himself, but arged himself up with whatever cash he and his fam- y needed—or thought they needed.

21. He was always ready to mark goods up, but ver ready to mark them down, no matter whether they ere shelf-worn or out of date. His theory was that if e couldn't get what the goods cost he was better off to ep them.

22. He didn't trouble to take a lease, and so he had move.

23. He didn't realize that his credit was as valuable n asset as money in the bank.

24. He didn't realize that self-possession was the st of all possessions, and so when he did not feel well was worried he was irritable and crusty with help d customers.

25. He didn't realize that he had two disagreeable abits which were offensive to many patrons. The first as a disposition when he was nervous to pick his ear. nd the other was to draw his breath in with a muffled histling sound.

26. He was not particular about his grooming, and so e did not look prosperous.

27. He never could appreciate the fact that perfec- on is made up of trifles.

28. He often forgot his promises and disappointed is customers.

29. He seldom used promotion methods to win new ustomers. He took it for granted that people would ut up with his eccentricities and hunt him up to patron- e him.

30. He failed because he didn't deserve to succeed.

—Western Advertising.

HAY GAD!

UNCLE CHARLIE SAYS, "YE CAN PUT ER LOT U WORDS ON A FONYGRAFT RECORD, BUT YE CAN'T MAKE TH' DURN THING THINK."

By A. M. Taylor.

Hay Gad! ..My neffy jest started off ter collidge. Bee four year ter one o' them prepare-a-tory schools a come hum with er banner an' er dingus he calls yewkelaylay thet he twangs tuns on. Outside o' thos an' the' cigaret habit thet's erbout all he got there, fur ez I kin see.

Last June, the hull familee, includin' me, went dow ter hear him speak his piece at th' Commencin' exercise Hay Gad! I never cud understand why they called th windup, the Commencin'. Well, he said his lines 'thou bein' prompted more'n seven or eight times. I didn blame him none fer fergettin' o' em neither. Suthi erbout "progress in religion." Highfalutin'. Thinks th' boy's tryin' ter keep us frum thinkin' he learne ennythin' here'. He wa'n't no worse 'n th' rest o' th class, howsomever. Hay Gad! Enny uv 'em would l er big help ter Lloyd George er President Harding, hear 'em talk.

He cum ter see me afore leavin' ter complete h eddicashon'. Hay Gad! Fer ez I kin see he's tryin' t finish suthin' thet aint begun yet. Wanted ter know I didn't think he oughter. I sed, by Gad, Yes!

I've knowed fellers thet learned suthin' at collidg I've knowed sum thet cudn't prove they'd been there it wa'n't fer the fancy pin with furrin' letterin' on thet they brung home with 'em.

Sez I "Young feller, ye can't put no more'n er pint er pint measure. Th' only learnin' thet's enny use ye is the learnin' ye c'n make use uv. An' whut reglat thet is th' ermount o' common sense thet God gives y These here collidges c'n put th' facts inter yer hed, b they aint no use ef ye aint got the hoss sense ter ma use o' em.

"Hay Gad!" I sez, sez I, "Ye c'n put er lot o' wor on one o' these here fonygraft records, but ye can't ma th' durn thing think. No sir: Ef God give ye hoss sen ye can git erlong 'thout no collidge eddycashion. Ef didn't collidge can't help ye none.

"Sumday," sez I, "yer goin' ter hev ter earn yer ov livin'. Whut ye goin' ter do? Whut ye goin' ter b Hay Gad! He 'lowed he didn't know. An' he go traipsin off ter spend four years a learnin' things th may be ez much use ter him ez specks t' er blind ma Hay Gad!" sez I "Why don't ye spend er leetle tir workin' an' find out whut ye want ter be, an' then ter school an' learn ter be it?

"There's too menny fellers in this country" sez I "th spend years a learnin' things in school, an' th' rest their lives fergettin' o' 'em an' learnin' suthin' usef Its better, young feller," sez I "ter know ev'ryth erbout suthin' then suthin' erbout evrythin'.

"Hay Gad!" sez I, "I aint got no fault ter find wi eddycashon, pervidin' it's the right kind. I've know er lot o' fellers thet knowed ev'rythin' but HOW

UT an' WHY an' WHEN. An' 'thout those the rest n't no use ter 'em. The world is full o' fellers mak- er failure o' tryin' ter be suthin' their folks wanted ter be. I know fellers thet hez one job day-times anuther one o' nights, tryin' ter make er livin'. They t good enuff at tither ter make er go uv it. An' y's sum more makin' er botch uv it becuz they aint in' ter be ennythin' in pertickerler.

Hay Gad! Don't let me dicourage ye none, young er" sez I. "It's all right ter learn things, ef ye learn hin' ye c'n make use uv. But ef ye don't know whut do with it when ye git it, ye might ez well not hev 'Git understandin'' is whut the Bible sez. An' thet's ht.

'Hay Gad!" sez I, "When they turn ye out, young er, yer goin' think ye know er lot. Prob'ly ye'll want be President. Frum then on ye'll begin ter reely rn suthin'. They'll do er good job ef they make ye lerstand thet all they've been doin' is gittin' ye in pe so ye can be learned. Not thet ye are.

'They's sum things they can't give ye, boy," sez I, more'n they can give ye common sense. Yer goin' need th' patience ter wait till yer chance comes, th' severance thet keeps ye tryin' when ye don't seem be makin' no hedway and th' pluck ter git up an' go when ye've been knocked down. Those air sum things y can't give ye."

Hay Gad! I might ez well hev saved my breath. It'll ten year afore he knows whut I wuz talkin' erbout!

—Building Material.

GET THE BIG JOBS

"I guess I've been so busy hunting dimes that I've erlooked the dollars," is the way one dealer put it en his attention was called to the fact that the city men had been using wall tint in fifty and one hun- d pound lots for redecorating the engine houses.

There is a vast market in every community for Ala- stine that many dealers have never considered. Not y in engine houses, but in hospitals, county farms, nories, municipal buildings, auditoriums, theatres and er similar institutions there is a certain amount of skilled labor that Alabastine is made to order for.

It's the sort of work that a professional decorator n't get anyhow in many cases and when that business obtained it means sales in big lots—with a propor- nately attractive profit.

This business isn't hard to get, either. Usually a ter or two to the right person in each case will do trick. .. Tell your man—or woman—how easy Ala- stine is to apply, what beautiful effects are possible, w moderate its cost, how tightly it sticks, yet how sily it washes off. In short, tell the Alabastine story you've known it for forty years and you'll sell a lot it.

If you haven't time to compose such a letter, ask Alabastine Company for it. But the main thing is list of those to whom these letters should be mailed. gin to compile this list now and start after this busi- ss at once.

DEMAND CREATING ADVERTISING

You hear much general talk about advertisi Everybody has come to know that advertising is a vi factor in merchandising.

Without it, no goods could be sold at any pri Advertising, in short, is the communicating to anoth we were going to say a fact, but it is no less advert ing, if it conveys a falsehood. You have something sell or trade, I learn of this in some way, no matt how, and we get together. The conveying to me of t fact of your having the product I desire, no matt how, or by what method conveyed, is advertising. Her we say that no transaction or exchange of commodit can be brought about without advertising.

A manufacturer desirous of marketing his goods, h the opportunity of securing in this work the services a large number of men whose business it is to han well-known products for which they have a demand a for a consideration in the way of profit, pass them to their customers.

These dealers who distribute goods are usually m of ability and before investing their money and buyi a product with the idea of selling it to their custome deem it necessary that the manufacturer should fi acquaint his customers with the product and establ a recognized demand for it before he will stock. M chandise may be advertised to the dealer so that he m know of the commodity at a very trifling expense, l this is not satisfactory to the dealer. He wants a mand created which can only be done through a lar and systematic policy of telling the people of product to be sold.

Some manufacturers conceive the idea of spendi a small amount of money in trade publications, talki therein about National Advertising Campaigns and c ating the impression that their product, while it is now in demand, will soon be largely called for. above stated, this would mean on the part of the ma facturer, a long, persistent campaign of advertising, quiring a large amount of money, and when a dealer importune to put in a product of any kind that he kno little about and has never had any demand for, on statement of a traveling salesman that it is going to advertised, he had best STOP-LOOK-LISTEN.

With the present trend of business the dealers w are making a success appreciate that they must conc trate their efforts on the products that give them a s ficient margin of profit and at the same time that t can turn quickly and sell easily, that gives satisfact to their customers and that is advertised and in mand. There is in almost every line such products a there are others unadvertised jobber's special bra which will be shelf warmers just as surely as they put into a dealer's stock.

Consider this question well, Mr. Dealer, as this i year in which you should bend your best energies in direction that will yield you greatest results with least expense of doing business.

—Advertising Manager.

Love's Force

Nice little maid from Siam,
Who said to her lover, Kiam,
You may kiss me, of course,
But you'll have to use force,
But, gee-whiz, you're stronger than I am.

This Is Important, Read It

Closely following this issue of Brush & Pail, we are ng to send you a special book of samples of the Ala- tine- Opaline Process that should be the most valu- e business getter you have ever received.

We want this to get into the hands of the proper ty or parties in your sales or operating department not into the waste basket, for these reasons:

First, it will save you the time or trouble of making, having made, some of these samples, very necessary show your prospective customers a sample of dec- ting, so artistic and pleasing in appearance that it being largely called for by architects and decorators, the homes of refinement, where something a little perior and a little different is demanded.

Second, you have no idea of the expense we have urred in order to make these samples and put them o the hands of our friends. We are only sending them those in whose success we are interested and that we nk will appreciate and use them to increase Alabas- e sales.

This style of work is being featured in all our maga- es and newspaper general advertising for Alabastine d page reproductions of the regular work is shown in h magazines as Review of Reviews, Century Maga- e, Harper's Magazine, Scribner's Magazine, World's rk and Atlantic Monthly (see any of these period- ls for April).

Any Alabastine dealer or decorator, not in position to w these samples and give explanation contained rein about the Alabastine-Opaline Process of dec- ating, is certainly at a disadvantage over those who ve the samples and can show results, hence we say, sure that this is not overlooked when it is received you.

ALABASTINE CO.
J. L. Hamilton, President.

DECORATORS WHO STAND OUT

Stradivarius was just a primitive wood worker, s he made violins six hundred years ago that are t marvel of this intensely accomplished generation craftsmen.

Michael Angelo painted pictures, the wonder of wh will endure for countless centuries.

Wilbur and Orville Wright conquered the air for ma kind and made swift transportation reduce miles to fu longs.

Yet Stradivarius used only wood; Michael Ang paint and the Wright Brothers only the materials th are at every man's hand. In the first two cases m had been making violins and painting pictures long b fore either of these men were born, but it remained f the two masters to do the same things better than th ever had been done before.

Now the point of all this is that the decorator today has in his hands a similar opportunity to ma his work, and thereby himself, an outstanding figure his own community. Just decorating a room—mer doing his work well enough to satisfy his custome never made a decorator notable as a more than ordina craftsman. When he has done that much, he will ha done what was expected of him—and that's all.

But the decorator who employs some unusual meth —some striking effect that inspired the delighted su prise of the customer—that man has done a thing th makes his personality step forth from the ranks of h craft and marks him as a leader.

And the remarkable feature of all this is that it easy to do—so easy that the wonder is that so f decorators have recognized it. What better opportuni for example, could any man ask than that which represented by the Alabastine-Opaline process?

Consider the limitless range of color combinations t the command of the Alabastine-Opaline decorator. Thi of the panels, friezes and unique border effects that m be worked out. Imagine the prominence that may attained by the one man in each community who ear the distinction of having been the first to introduce style of decoration which all the others must use soon or later.

If you are one of those who take a just pride in th profession and who really value the good opinion f their neighbors, you will make the Alabastine-Opali process a pathway to a higher station in your commu ity. It can be done. Think it over.

Editor.

GET BUSY NOW!

When work is scarce that is the time for the really
decorator to step out ahead of the bunch. Now
is an angle that perhaps hasn't occurred to you.
real net profit that a decorator dealer or, in fact,
one makes frequently is gathered during the dull
son. We don't mean by this that the big money
es then but it is then that the prudent man makes
ends meet so that he won't have to cut into the
mulation of the prosperous periods. In the last
lysis it isn't what you make in a week or a month
the result of a year or a period of years that counts.
The decorating that comes in of its own accord in the
ng, for example, is every man's business and the
tractor who is busy then isn't entitled to very much
lit for his business ability. The fellow who gets out
hustles in the quiet periods, however, rather than
nd his little surplus is the man who really succeeds.
If you can see the point that we are trying to make
will appreciate the opportunities that the Alabas-
-Opaline process opened for just this sort of busi-
s. If you have a book of Alabastine-Opaline samples,
realize how tremendously effective such work as this
st be on the wall. Don't you think that if you spent
ay or two a week during the dull periods showing
se samples to property owners and soliciting the
vilege of doing one room in Alabastine-Opaline, you
uld be pretty likely to dig up enough work to keep
busy for the balance of that week? Moreover, you
uld be planting one room of Alabastine-Opaline work
a place where a whole houseful of the same dec-
ting probably would grow because the property
ner who once sees Alabastine-Opaline on the walls of
of his rooms almost invariably carries that process
ır through the building.

This isn't a wild guess at what may happen but is
inside fact on what actually is happening in prac-
ully every case.

During the busy season also the suggestion that one
two rooms of a home be decorated with the Alabas-
e-Opaline process bears fruit that can be gathered the
r around by the decorator. Keep a list of those
ises in which one or two rooms are decorated with
abastine-Opaline and then call at those homes during
dull season soliciting more of the same kind of work
other rooms.

Give this opportunity a little thought then try it out
you will see results measured in real money before
have been working at it long.

Sambo was just back from the war when he met old
cle Eph.

"Why aint you all still soljerin'?"

"'Cose de wa's over."

"Din't you done go and enlist?"

"'Cose I enlisted foh de wah an' de duration of de
h, but de wah been over."

"You aint got no sense, nigga, perhaps de wah is
er but de duration is jes begun."

FOR DISFIGURED WALLS

Gentlemen:

Regarding water stains, grease, tar and many oth kinds of defects on ceilings and walls. I have seen t question asked so many times how to prevent this th to settle this question for all time to come for the rea ers of Brush & Pail, I would say:

Take bronzing liquid and silver bronz, mix as hea as will spread freely and cover spot entirely, let sta over night until hard and nothing can come through th as it is a metal coating. I mention the silver bronz it is light in color only. Any material will cover a dry over this. All treatments fail but this one I ha given you. Size, shellac, varnish, oil paint, flat paint failed and there is a reason to believe that nothing c go through metal if given time to harden over nigh

I have saved many expert decorators a lot of troub and worry and could have had pay for this tip if I h accepted, but nothing doing in that way.

Willis Johnson.

"Who sits in a well to observe the sky does not s very much."—Chinese proverb.

The wise Oriental who made this observation soi hundreds of years ago might have had in mind soi decorator of his day who had learned to use only a f primitive pigments and thought the whole decorati trade was restricted to their use.

Had he lived a few centuries later he could have fou here and there in civilized America decorators potteri around with a tobacco pail, a paddle, some bags of wh ing, glue, dry colors, hot water and a stove, trying make the methods that their great-grandfathers us produce a water color wall tint equal to that which ground and dry-mixed by intensely modern machin under the control of men who have spent their liv learning how to do just that one thing well.

If you are one of those who used Alabastine, possib fifteen or twenty years ago on a poorly prepared su face and with a 98 cent brush you are sitting in a w to observe the sky and you don't see very much. Clin out and try again this staple product, the use of whi has increased year by year since 1880. Poor produ don't last that long, and you can't point out one th has. Do you think Alabastine is the one exception the rule?

—H. A. Milton.

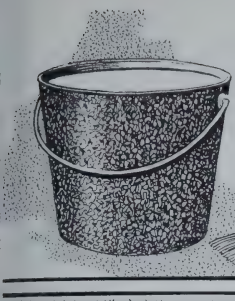
Position Wanted:

I am a painter, paperhanger and interior finish married, with experience covering 25 years of study a continuous practice, desiring a position in some fir class shop city or town, where quality work is the ma item. Can render honest service. Address Mr. C. Regal in care of Brush & Pail.

Gentlemen:

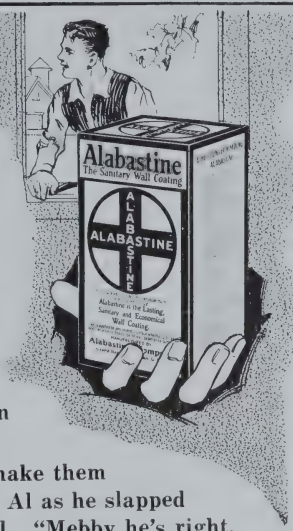
I know of lots of painters that have had hard lu in finishing freshly painted brick walls, or places th are jointed will dry flat. To overcome this, I ha found that it pays to give all the walls a coat of vineg

Fred Schuhwerk.



If you are a Paddle and Pail "Expert" Read this.





"Jim Peasley says that feller who can't mix is own wall color as ood as Alabastine haint uch of a painter," said l A. Bastine's small son ho helped his dad.

"Yeah, I've heard Jim make them ame observations," replied Al as he slapped brush on the rim of a pail. "Mebby he's right, ut if he is, there's about half a million decorators in is country who've been makin' monkeys out of their-elves for night onta forty years, and yer dad's one f 'em.

"When you hear Jim Peasley er any other feller say at a foot and a half of lath and a tobacker pail is etter'n a five er six story factory buildin' filled with achinery an' men that have spent their lives mixin' all color—jist nothin' but wall color—you kin calklate at they's a powerful skacity of brains somewheres ithi nthe sound of that wisenhimer's voice.

"He kin mix it all right and it'll look swell—in the ail. It might look purty fair on the wall, too, if he's urty keerful how he spreads it. When I say keerful, I ean durned keerful, and he'll have to have a right mart more skill than Jim Pearley's got if it don't look ke it was put on by a man with the St. Vitus dance nd a hickory broom.

"R'arin' up on yer hin' legs an' claimin' you kin do ings like them don't git nobody nowheres. I know it an't be done becus I've tried it many's the time. Jist imme that ol' package with the cross and red circle on it and I'll show you a job that nobody needn't make no excuse for. An' after it's done there won't be no argufyin' when I come to collect the bill fer it nuther.



"But Jim says Alabastine costs more," protested the boy. "Yeah, and so does white lead cost more'n barytes, or badger hair more'n broomstraw," said Al, "But look what you kin do with what you git for your money."

NOW IS YOUR TIME

By O. T. Frash

Mr. Decorator, do you realize that the Alabastine-Opaline process offers you the first real opportunity you have ever had to handle a water color wall tint in a way that the average home owner would not attempt?

Your principal competition in this line among the medium class of homes does not come from other decorators but from the owners of those homes themselves. It is an unfortunate but undeniable fact that almost any home owner believes he can take a cheap brush and five pounds of wall tint and do work almost, if not quite as good, as the professional decorator. Of course, he can't do this work well but he is inclined to contemplate the money he has saved and call his work "good enough."

He won't undertake to do Alabastine-Opaline work. First, because he doesn't know how and we do not intend to tell him, and second because it really does require a certain amount of skill although that skill is nothing more than any decorator already possesses, having acquired it in the ordinary course of his work. This being true, you are benefitting yourself and your entire trade even more than you are the manufacturers of Alabastine-Opaline when you bring its beautiful effects to the attention of your customers and promote its spread among the property owners in your community.

WHAT ALABASTINE OPALINE WILL DO

Alabastine Co.

My dear Sirs:—

With much pleasure I received the "Opaline" color scheme. It is very beautiful. I have just finished the walls of a new 10-room house and the two front rooms are in the Opaline design, and the master and his wife are well pleased. Others came in and exclaimed "It looks like wall paper" and then so surprised to know it is Alabastine. I am starting two more new 10-room houses soon, one next week and the up and down stairs will be in the Opaline Effect.

I am building an Alabastine trade here gradually. I have over one hundred Alabastine names saved up now.

If your traveling salesman ever come this way I would like to see him. I am ever your friend,

J. B. Smith, Iowa.

BUSINESS IS BUSINESS

Two Jews were in business together, Cohn and Rosenstein. Rosenstein had been getting drunk and letting the business go. Cohn said, "The next time Rosenstein comes in drunk, I'm going to shoot him," so he put a pistol in his pocket and waited for Rosenstein. Pretty soon Rosenstein came in drunk as usual. Cohn pulled his pistol; put it in Rosenstein's face.

Rosenstein said, "How much do you want for the gun?" Cohn said, "How could I kill the man when he was talking business?"



SANBORN HIGH SCHOOL

rush & Pail,
entlemen:

Enclosed is photograph of Sanborn High School, Sanrn, Minn., decorated in Alabastine.

Bertham & Powers, practical decorators, used 1,400 ounds of Alabastine supplied by Yeager's Pharmacy.

Yours very truly,
A. M. Karel.

ATCH THE REAL ESTATE TRANSFERS

Many decorators, particularly in the larger towns, put many a profitable minute or two now and then by anning the "Real Estate Transfers" column in the cal newspapers.

A new home owner frequently wants changes made the property he has acquired. Frequently the entire ilding will be re-decorated and a word or two spoken that real estate buyer just at the right time is likely result in developments that mean profit for the alert ntractor who thus turns into money the time that oths would find valueless.

And scorn not the little jobs. A well executed little b frequently has made a friend out of a property vner who displays a good memory when a big conact is ready to let. A succession of small jobs will l in between others of greater proportions and every ie satisfactorily done will add a friend to your list. ore friends mean more business.

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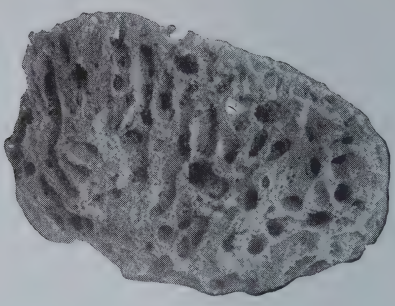
labastine Company.

We are sending under separate cover, parcel post, 50 Alabastine labels. This is from one job and one of ie finest residences of this city. No doubt this is the rst writing ever on Alabastine in this neck of the . S. A.

Will you kindly give me prices on Opaline work? We 're going to make a campaign on this special line of ork.

Thanking you for any information, we are,
Robles & Gamble.

"Do Right and Fear No Man;
Don't Write and Fear No Woman."



SPONGES

Some of our good friends write us that it is difficult to secure suitable sponges for the Alabastine Opaline work.

We are prepared to send a limited number of sponges, properly cut for the work, which we will send by mail, to any Alabastine user, on receipt of prices running 60c, 80c and $1,00, as these sponges vary in quality, size and price, but all will be suitable for the work, some larger than others, permitting more rapid work on large wall surfaces.

If you are unable to get satisfactory sponges from your local dealer, send us either of the amounts above named, and we will give you a sponge in quality equal to the amount sent.

ALABASTINE COMPANY.

ARMY GAS MASK IS AID TO THE AWKWARD PHARMACIST

The other day a young pharmacist, while putting away certain merchandise and particularly a gallon bottle of formaldehyde, had a serious accident. The gallon bottle of formaldehyde slipped and fell to the floor, breaking into many pieces, resulting in a gas barrage which drove everyone out of the prescription room.

All this resulted bad, for just at that time a customer came into the store with a prescription to be filled. It was impossible to go into the prescription room because of the gasses from the formaldehyde.

Finally one of the pharmacist's co-workers saved the day by going home and returning with his gas mask the one Uncle Sam donated to the boys, thereby being enabled to do the task without a bit of delay.

MORAL: To retail druggists who have awkward prescription clerks, always have a gas mask handy.

FOR STICKING SASH

Occasionally a peevish tenant complains rather bitterly about newly painted window sash sticking. His complaint is just and the trouble easily could have been avoided if the painter merely coated the runs with stain similar in color to the outside of the sash and had rubbed a little vaseline on the pulley stiles, stop head and parting strips.

Important to Stencil Purchasers

All orders for stencils must be accompanied with cash in payment for same. The prices at which stencils are sold, the small amount involved, makes it too expensive to open ledger accounts and make collections. Please remember this and save delays, by sending cash with your order.

Alabastine Co.
Stencil Dept.

WHEN HE GOT AROUND TO IT—

he decorator was just about to—
o over his brushes and prepare them for the busy season;
epair that shaky ladder;
ubscribe for a good painters' magazine;
all on the owners of property that needed decorating;
end a bill for the job he had finished;
all and adjust a misunderstanding with a customer;
nswer some important letters;
igure an estimate on a prospective job;
sk the Alabastine Company for color sheets and instruction for applying the Alabastine-Opaline Process.
e was just about ready to do all these things when he died.

WHEN ALABASTINE EDGES DRY TOO QUICKLY

Laps will be certain to occur in any wall color job you allow the edges of your work to dry before connuing the work. To avoid this always finish lightly ith the point of the brush and if any edge dries too uickly, wet it with a clean brush dipped in clear water nd it will join perfectly.

Ordinarily it is less expensive and much more conenient to buy your wall paper cleaner ready made, but you'd prefer to make your own, here's the way: ix 24 pounds of flour with 3 gallons of water and add pounds salt, 3 quarts vinegar, 3 pints kerosene and 3 unces butter coloring. Mix thoroughly and apply with brush. This is patented in Canada.

WHAT IS A DUB?

Alabastine Company,
Gentlemen:

As I am a convalescent for several weeks, after very serious surgical operation, I will take the time t suggest a few ideas to Mr. Caesar on the "Dub" painte It has been a long time since I wrote anything fo Brush & Pail, but I have read them with a good deal o interest the past years. I will start by saying tha brother Caesar's idea of the "Dub Painter" is the firs and best "horse sense" I have seen on the subject. W find the Dub in most all large towns, but right here le me define the dub in my way of thinking, as it ma simplify matters as to Mr. Ceasar's idea.

I have employed painters for the past 30 years, fro one to fifty, and I have hired men who did not know th difference between a dust brush and a paint brush. don't call them dub painters—they are not painter neither do I call hobo painters dub painters. I call dub painter, one who is a farily good workman but o account of cash and ability to manage, etc., is unable do business successfully as a contractor. So as frie Ceasar states, in the numerous instances he refers t the dub knocks out good painting business in a town.

Now let me say right here, I never have been in town where the painters had "horse sense" enough band together and do business as many other busine men do. For instance, like lawyers, doctors, merchan or any other class of business men. They always har together in regard to their business trade, althoug they may hate each other like the devil; but painte are always kicking each other when they don't get cent by it and they know it too. It is only their dam foolish jeolous spite and on account of it is where d comes in and stops. As the old saying is, when a m is in the ditch a hundred will give him a kick to ke him in, to one giving him a helping hand to get hi out, and so dub keeps on staying dub.

Now, as I have stated before, brother Ceasar h "hit the nail good and square on the head" in h article in Brush & Pail (January-February number) b I have thought about the case a good deal in past yea and have thought the best and perhaps the only reme would be, if all (every one) of the jealous "spit ca painters in a town would get together and have "hor sense" same as I have stated doctors, lawyers, etc., and still more, get a little brotherly love and decen in themselves, then they would get a "sure cure" f dub as well as be able to do all painting business th would pay 100 cents on a dollar of labor to themselv But no, most of them would rather go to hell with th back broke. Now they may think I am hard on t trade, but I have been in most all of the large cities New England and I find it the same in all places.

Thousands of times I have found my brother craft man knocking the other fellow by finding fault with hi and showing up all the defects of his work, etc., when did not benefit them a cent. "Union and Harmony" should be the cry. Well, some of my brothers say the

unions but they are knocking each other behind r backs. Where is the harmony and brotherly love? knocking and backbiting is worse than dub one dred times over. Union harmony would cure dub— e would be no more dubs. When a painter con- ted for a job, it would be a good fair price and no s to underbid him and no knocks to disgruntle his loyer against him, so that if the painter knows his ness his job is completed all O. K.; otherwise, if it bum job he is N. G. and "down and out" in that n under the conditions as I have stated in a town union and harmony, and where they will all use bastine. The 20th century is at hand, let us bring ur aid the strength of Union and Harmony to bear the troubled sea of our suburban existence and turn r a new leaf and not be caught napping with our ps not trimmed and burning, and keep on using bastine while the Stars and Stripes continue to float.

Respectfully yours,

L. O. Thompson.

WHAT I THINK ABOUT IT

tor Brush & Pail:

Mr. Caesar's letter to Brush & Pail is quite interest-, although it contains nothing new. It is also quite mendable as well as amusing. Commendable in that xpresses a willingness to be helpful to his fellowman. using in its remedy for the illumination of the dub.

I wonder if Mr. Caesar ever considered why we hear much of dub in the painting trade and so little of it he other trades. Why not dub plumber, dub machin- dub mason, etc.? Simply because a teamster, coal gon driver, or other man out of a job cannot pay the , if he has it, and be admitted to their trade without oming it, which is the reverse from many painters' anizations.

Mr. Caesar is perfectly at liberty to make painters of dubs at six or eight dollars a day if he feels that can stand the pressure. Many employers have tried o their sorrow, as well as many of the public.

Eliminate the dub by getting back to the old ap- ntice or instruction period, but not at six or eight lars per day, or else the future of the painting trade l consist of dubs, dubs, and more dubs.

Yours truly,

James B. Maynard, N. Y.

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ar Sirs:—

Kindly put these few words in next month's Brush Pail. I am a contractor painter and have used kal- nine for the last 30 years and on the last few jobs ave done, I used Alabastine and I find it works bet- , saves time, and makes a better job than kalsomine d hereafter I am going to use Alabastine altogether all my water color work.

Hoping these few lines will wake up some other other painter and they will start to use Alabastine as have, I am, Yours respectfully,

C. F. Smith.

TROUBLE WITH A GLOSSY PAINTED WALL

Editor Brush & Pail:

Please allow me a little space in Brush & Pail this is my first appearance in same, but I have b a reader of it for the past few years and have gai a lot of good points from it about decorating.

In the July and August edition, Mr. J. L. Hamill President, gives a few points about painted wa Shortly after reading it, I was called in to look o a job of decorating. The ceilings were of wood the side walls of plaster, painted red with a high gl the plaster had been all checked up before painting, the paint surface was all good. I recommended Alab tine for side walls and flat paint for ceilings and the job. I cut the gloss on walls with gasoline followed with two coats of Alabastine and got an finish, also a compliment for being a good decorator, in two weeks after that the walls were all checked like a spider web. Would some brother painter ple tell me the cause of checking and also if it would advisable to put another coat of Alabastine ove again?

L. W. Schwathout.

FLATTING IVORY BLACK

It is important to use the correct proportion of turp tine for flatting ivory or drop block if satisfactory sults are to be assured. This pigment, if ground japan, should be well mixed with about six ounces turps to the pound. Twenty-five pounds will prod 3¼ to 3½ gallons of paint and cover about 750 squ feet over a surface of dark lead. If the black is unu ally bulky 1¾ gallons of turps may be used which give you about four gallons of paint.

TINTING SANA FINISHED WALLS

Decorators frequently find a lot of grief when t undertake to finish sanded walls with water color, if they will use Alabastine over the following size t will have no trouble:

Soak one pound of sheet glue in cold water till solved—over night generally is time enough. T melt the swollen glue in a melting pot. Slice fine pound of rosin soap in boiling water. Dissolve pounds alum in hot water. Mix the glue and soap lutions and add the alum solution, stirring all the wh Thin the size with luke-warm water before using.

Can any reader of Brush & Pail tell me where I find LePage's Old English Varnish, also what is the b book on colors and tints. Address O. J. Latham, Brush & Pail.

Location Wanted:

An all around painter and paperhanger, familiar w the handling of Alabastine, desires a good place to cate, the state of Minnesota preferred. For informat write to Mr. Carl Swensen, c-o Brush & Pail.

NOTICE
TO OUR FRIENDS

No Jobbing Distributor, Dealer, or Consumer, who desires Alabastine, need accept as an excuse for the Attempted Substitution of some other material that Alabastine can not now be obtained promptly.

We are in position to make prompt shipments and have been for some time. Night and day running of our factories together with Increased Production Facilities will, we trust, enable us to continue functioning with a fair degree of promptness.

Alabastine Company

WHO WILL TELL?

I am working at a beach front hotel in Atlantic Ci that have salt water in each bath. I have a lot trouble with salt coming through Alabastine and wou like to know if any brother painter has the same e perience and what he uses to prevent it.—H. J. New Jersey.

Gentlemen:—How is the best or most correct way make bands dividing frieze from dado or Alabasti work? I have decorated with Alabastine, also oil pai for years, but always cuss when I have to draw a ba on water colors. Have used rules, straight edges a all kinds of brushes, but don't seem to strike any syst whereby I can do as neat band in a reasonable leng of time.

In hanging sanitas, such as are used for bath roor etc., how does the ceiling material meet or join the si wall at the angle (at top of wall)? As sanitas has butt in all other places, what do you do at the angl Must a dividing rail or moulding be used in any or cases on sanitas, with or without figure patter Which is the proper way absolutely?

Yours very truly,
"J. M.," Michigan.

Alabastine Company,
Grand Rapids, Mich.

Gentlemen:—In reading your November-Decem number of Brush & Pail referring to grease spots, w say the most successful way to get rid of these is coat them over two or three times with a strong so tion of salsoda. This will neutralize the grease and th should then be rinsed off with clear water. I have fou this to work without an exception, no matter how l or long standing. (Signed) R. C. Earnest.

Alabastine Co.

Tell Brother Painter, Mr. W. H. Wainwright, to cl pine floors. Take a package of Gold Dust and disso in a little warm water, then beat it to a cream, one-half pail of luke warm water, give the floor coat and let work, then another coat. Wash off w clean water two or three times and he will have clean a floor as new. I have used for years with perf success. If not strong with one package, take two.

Yours truly,
A. Mallekoote, Michigan.

POSITION WANTED

Wanted by an all around painter and paperhang steady and reliable, a good location or work with a liable party. South or West preferred. References wanted. Address,

E. B. Foster,
c-o Alabastine Co.

Boy, Page Mr. Eastman

"Here's a snapshot of my girl at the beach."
"Snapshot; why, that's an exposure."—Tuff Stuff

The Clever Comeback

The witness had just been severely reprimanded by court for having talked insultingly to a policeman—act, he had openly called the officer a jackass.

"You mean to say that it is a misdemeanor to call liceman a jackass?" asked the witness.

"It certainly is, at least morally, in the opinion of court," was the answer.

"Is it any harm to call a jackass a policeman?" ied the witness again.

"None whatever," smiled the judge.

As the witness left the courtroom, he turned and to the policeman:

"Goodbye, policeman!"—St. Joseph News-Press.

One Sunday, two lovers went to church. When the ection was taken up the young man explored his kets, and finding nothing, whispered to his sweet-rt:

"I haven't a cent. I changed my pants."

Meanwhile the girl had been searching her bag, and ing nothing, blushed a rosy red and said:

"I'm in the same predicament."

In the Restaurant

Customer: "Do you make any reduction for those he same line of business?"

Waiter: "Yes; are you a restaurant keeper?"

Customer: "No—I'm a burglar."

Betrayed

Mother—"Come, Bobbie, don't be a little savage; kiss lady."

Bobbie—"No, she's a naughty lady. If I kiss her may give me a slap just as she did to papa."

—Ft. Worth Star-Telegram.

Not for Him

"Here, boy," said the man to the boy who was help-him drive a bunch of cattle, "hold this bull a minute, you?"

"No," answered the boy; "I don't mind bein' a ctor in this company, but I'm darned if I want to a stockholder."—Cartoons Magazine.

Breaking It Gently

A New York silk merchant went to the bank to get note renewed.

"I am sorry," said the banker, "but it will be abso-ly impossible for me to renew your note."

The silk merchant's face paled. After a moment of ught he looked up at the banker and asked:

"Were you ever in the silk business?"

"Why of course not," answered the banker.

"Well, you're in it now," said the silk merchant as picked up his hat and went out.—Cincinnati Enquirer.

NISHING HARD PINE COUNTER TOPS

a coat of orange shellac next to the bare wood, fol-ed by strictly good rubbing varnish will produce ter results than treatment with liquid wood fillers ard oil finish.



ALABASTINE OVER WALL PAPER

There are thousands of property owners today wondering what to do with their soiled, dingy walls that have been papered, many of them, with grotesque designs at the present time entirely out of date. Many know the walls under the paper are more or less cracked, disfigured and far from being perfect. They are afraid to remove the paper, fearing that the plaster will have to be patched, particularly on old walls.

There is a remedy—a satisfactory one—in all such cases, provided the paper is solid on the wall. That, of course, is the first requisite. When this is the case, Alabastine may be used. On figured paper or that having aniline colors, it is difficult to get results on a plain tint surface. If, however, the Alabastine Opaline Process is used, the walls can be transfigured into something artistic, attractive and altogether satisfying.

We have thought that this would be of so much importance to our dealer and decorator friends that we are herewith showing, on the inside front cover, one of the many effects that may be produced. This paper is a very strong aniline and if some practical man will attempt to cover the surface with a plain flat tint, we think he will find it will be difficult. It will be seen that by using the Alabastine Opaline Process Work, as described, the results are surprising. We have left a sample uncovered so that you can see just what the paper was before coated and just the effect after decorating with the Alabastine Opaline Process Work.

This kind of work will prove a boon to many discouraged householders and property owners who are considering what they can do to put their walls in shape without removing the paper or taking a chance on the plastering. Please remember that this work must not be attempted where the paper is springing loose from the wall, only where the surface is solid and unbroken.

Alabastine C

DIRECTIONS FOR PRODUCING ALABASTINE OPALINE EFFECTS

For background or first coat, apply Alabastine in the usual way, mixed according to directions on package. For producing the Opaline or mottled effects, secure a good quality sponge, firm but with coarse or fair size openings. Cut the sponge straight and evenly across the grain so as to produce a flat or level surface. Have the colors desired, one or more of them according to the work to be done in seperate dishes, mixed somewhat thinner than for regular wall work, about the proportion of two pounds of Alabastine to three pints of water.

Be friendly—write us about your store, your methods or your troubles.

BRUSH & PAIL

l. X MAY—JUNE 1922 No. 3

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.E CONSCIENTIOUS COW

ow walked by the dairy shed,
id, in her ruminant way, she said:
'. ig about as fine as silk;
But . e a drink of my own good milk."

And, l ing around, she presently saw
A pail a-standing beside the door—
It was buttermilk, about two days old;
But the aged vaccine hadn't been told;
So she only remarked: "It's mean to bilk
An industrious cow of her own good milk."

And she took a drink, and she looked surprised,
And she walked away, and that cow surmised;
She surmised about half-way down the lane,
And she said, in astonishment mixed with pain:
"To judge by the flavor of that there milk,
I CAN'T be feeling as fine as silk.
I must be bilious, I'll bet a hat,
When I get to giving down milk like THAT!"

Anon.

MAKE YOUR EFFORTS PRODUCE RESULTS

O. T. Frash

There are dealers in this country who certainly lit- ully love to work if we are to judge from the manner which they clutter up their shelves with merchandise it nobody in their trading radius has heard about.

A stock of merchandise is of value to the dealer o owns it only in proportion to the profit it earns him. Putting an item into stock with a mark-up 50 per cent is a long distance away from earning it or in fact any other, rate of profit. The merchan- e must be in the consumer's hands and the money the merchant's till before a profit of any kind can considered as earned.

The vital things that the dealer must take into count when he puts an item into his stock is how g it is likely to stay there and how much effort will necessary to make it move. Considering the first these two elements, it will be apparent that the m which remains in stock a year and finally is sold a 50% mark-up will earn for the dealer exactly 50% nually less its proportion of overhead.

But the item which stays a month and then sells at ly a 10% mark-up will earn 120% a year and will sorb only about an eighth of the overhead chargeable the other item, therefore the difference in net profit comes a big factor.

There are dealers who throw up their hands when ey hear a discussion of frequent turn-overs, and they e inclined to dismiss the matter with the remark that 's old stuff." The writer calls to mind one of these o had a son in college.

This boy hadn't become stoop-shouldered because the brains he was toting around, but he did have sens enough to inveigle his dad into the store one rain Sunday and start him on an analysis of the stock h was carrying. By a consultation of invoices it was di covered that something like $1,200.00 in merchandis was carrying the load of a $9,000.00 stock.

In other words, theoretically the merchant coul have closed out all but $1,200.00 worth of merchandis and still have done practically all the business he wa then doing on a $9,000.00 investment. The check-u revealed, also, the fact that more than 80% of the me chandise that really earned a profit was composed advertised lines most of which had been on the mark for many years.

Now this merchant's first impulse was to close ou his unprofitable lines and cut his investment to arour $1,500.00, but the son pointed out the fact that th would reduce the overhead only by the small item interest, whereas the entire sum, if invested in rapidl moving merchandise, would earn much more than tha

His argument was unanswerable, whereupon a clea up policy was inaugurated with new lines supplantin the shelf-worn, old "stickers" and the volume of bus ness took an amazing leap forward with a correspon ing increase in net annual profits.

Now if there's any moral to this story at all, is that alot of present-day merchandising needs son decisive and merciless overhauling. Perhaps this artic is being read at this very moment by a merchant wh doesn't know which lines in his stock are earning profit and which are merely devouring overhead. that is the case, wouldn't it be a good idea to pray fo rain next Sunday so that the course indicated by th rah rah boy could be followed?

CLEAN OUT DEAD STOCKS

Alabastine Company,
Gentlemen:

Wishing to secure some cheap wall paper sample for a special purpose, I called upon a large dealer t inquire what he had to offer. About the first remar was, "I wish you had come a week earlier, as I jus closed out a large truck load of remnants at about wast paper prices."

I find many stores are carrying quite large stock of out-of-date styles of paper and are offering it a prices representing but a fraction of its cost. I a wondering what proportion of the dealers have had th nerve to charge this down in their inventories. Tak their loss, and how many are still invoicing these ol style papers at cost prices and to that extent foolin themselves on the real profits they are making on th wall paper end of their business.

In figuring profit on an item in stock, extra space o storage room, clerk hire, investment, turnover and dea stocks must be taken into account. I fear there ar leaks of this kind in many dealer's business that are no properly considered. Yours very truly,

E. Wickstrom.



IF THIS WERE A CHURCH SPIRE IN AMERICA?

IN VIEW OF THE DARING OF THE ESPERADOES WHO ARE PULLING OFF O MANY ROBBERIES AND HOLD UPS IN HE BIG AMERICAN CITIES, IT'S A FAIR UESTION TO ASK AS TO HOW MANY OPS WOULD BE REQUIRED TO WATCH IF THE FAMOUS GOLDEN TEMPLE OF ENARES, INDIA, WERE TRANSPORTED ERE. THE MASSIVE TOP AND THE OWERS ARE SHEETED WITH PURE OLD, A SMALL SLAB OF WHICH OULD BE ENOUGH TO LET EVEN THE OST AMBITIOUS BURGLAR RETIRE IN OMFORT. YET DESPITE THE POVERTY F THE PEOPLE OF INDIA IN ALL ITS ONG HISTORY OF SEVERAL CEN-URIES, NO ATTEMPT HAS BEEN MADE PON IT, ALTHOUGH NO PARTICULAR EASURES HAVE BEEN TAKEN TO UARD THE TEMPLE. AND YET WE END MISSIONARIES TO EXTEND OUR ELIGION AND CIVILIZATION TO INDIA.

A Question of Identity

In the brave days of old, before Volstead's name was sted in Who's Who, there was a certain farmer who rmed the habit of celebrating on his monthly trips town for his supplies. One afternoon, at the close one of these excursions, feeling weak and low, he umbled to where he had left his team, only to find at someone had unhitched the horses and driven them way.

"Ezra Perkins," he said to himself sadly, passing a nd over his brow, "if you're Ezra Perkins you've lost pair of durn good horses. But," brightening, "if you n't Ezra Perkins you've found a durn good wagon." -Dallas News.

A RUSHING BUSINESS

Often merchants complain that customers "rush b their stores and never come in. Whose fault is i Did you ever think that over calmly?

Customers "rush by" stores that do not attractive display their merchandise in their windows.

Customers "go in" stores that have attractive wi dow displays.

It is said the average number of people passi a window in various sized towns is about the followin

Number of Inhabitants.	Number Passing Window in Twelve Hours.
1,000	178
2,000	356
3,000	534
4,000	712
5,000	890
10,000	1,780
15,000	2,670
20,000	3,560
25,000	4,450
30,000	5,340
35,000	6,230
40,000	7,112
45,000	8,000
50,000	8,900

How many of these prospects are your customers They are buying somewhere. Why not of you?—Har ware World.

"The umbrella mender's apprentice will turn th world upside down in trying to mend one umbrella."- Japanese proverb.

The average man waits for business to get bette The unusual man finds some plan to make it bette That's why he's unusual—and successful.

A certain dealer jots down business-boosting ide that he can express forcefully in a single sentenc Then he hangs one of these sentences in a postscri on every letter he writes. He's making a reputatio

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The worst-deceived man in any community is th man who thinks he can deceive his neighbors and sti retain their respect.

The man who regards every task, however small, a a personal obligation of honor soon finds bigger task seeking him out—and bigger rewards for their accon plishment.

EXPLAINED.

Butcher—This pound of butter you sent me is thre ounces short.

Grocer—Well, I mislaid the pound weight, so weighed it by the pound of chops you sent me yesterda —Farm and Home.

ADVERTISING DOES POPULARIZE

Everywhere there are merchants who are more or s certain that the advertised article is greatly over- ed. Possibly their particular experience, or lack of perience, has led them to believe this, but—

An impartial investigation conducted by the tional Trade Association resulted in the following mpilation of answers:

Question 1. When you go into a store and find two ticles of a similar nature for sale at the some price, e of which is a nationally advertised article, which do u purchase?

Answer: 87.6 per cent buy the advertised article; per cent buy the unadvertised article; 8.8 per cent re non-committal.

That only one person in approximately 30 delib- ately buys the unadvertised article is significant, but re is a definite proof that the manufacturers are really eating a good-will by their advertising which is valu- le to them and their dealers.

Question 2. When you find two similar articles for le at different prices, the unadvertised article being iced lower than the advertised one, which do you buy?

Answer: 60.6 per cent buy the advertised article; .2 buy the unadvertised article; 15.2 per cent non- mmittal.—Retailers' Journal.

How It Is Done

Little Harold on his first visit to the farm was very xious to find out how everything was done, most of all w milk is obtained; so he followed his uncle to the rn. He watched the feeding, watering and milking ith round eyes; and when his aunt asked him at sup- r if he found out how uncle got milk from the cow, convinced her he had.

"Sure," he said; "uncle gave the cows a drink of ater and some breakfast food, then he drained their ank cases."

Ask Dad. He Knows?

Who remembers when the girls sat on the grass d covered their ankles with their skirts?

Something for Nothing

Pat went to a druggist to get an empty bottle. electing one that answered his purposes, he asked:

"How much?"

"Well," said the clerk, "if you want the empty bottle 'll be five cents, but if you have something put into we won't charge anything for the bottle."

"Sure, that's fair enough," said Pat. "Put in a rk."—The Western Fruit Jobber.

One of the greatest dangers that menaces Ameri- an industry is the growing tendency to reckon work y the number of hours spent instead of by the amount at has been accomplished.

The habitual price cutter not only takes real money ut of his cash register, but he starts a competition a price cutting which has no end and serves no good urpose.

ARE YOU GOBBLING UP THE WORMS?

Said the little red rooster: "Gosh all hemlock, thing
are tough,
Seems that worms are getting scarcer, and I canno
find enough
What's become of all those fat ones is a mystery to me
There were thousands through that rainy spell, but no
where can they be?"

The old black hen who heard him didn't grumble o
complain,
She had gone through lots of dry spells, she had live
through floods of rain;
So she flew upon the grindstone, and she gave her claw
a whet,
As she said: "I've never seen the time there weren
worms to get."

She picked a new and undug spot; the earth was har
and firm;
The little rooster jeered, "New ground! That's no plac
for a worm."
The old black hen just spread her feet, she dug bot
fast and free,
"I must go to the worms," she said; "the worms won
come to me."

The rooster vainly spent his day, through habit, b
the ways,
Where fat, round worms had passed in squads bac
in the rainy days.
When nightfall found him supperless, he growled i
accents rough:
"I'm hungry as a fowl can be. Conditions sure ar
tough."

He turned then to the old black hen and said: "It'
worse with you,
For you're not only hungry, but you must be tired, too
I rested while I watched for worms, so I feel fairl
perk;
But how are you? Without worms, too? And afte
all that work!"

The old black hen hopped to her perch and droppe
her eyes to sleep,
And murmured in a drowsy tone: "Young man, hea
this and weep:
I'm full of worms and happy, for I've dined both lon
and well,
The worms are there as always—but I had to dig lik
——!"

Oh here and there red roosters still are holding sale
positions,
They cannot do much business now because of poo
conditions,
But soon as things get right again they'll sell a hundre
firms—
Meanwhile the old black hens are out and gobblin
up the worms.

—The London Advertiser.

POINTS ABOUT WHICH ALABASTINE SOMETIMES IS MISUNDERSTOOD

There are persons who regard Alabastine as merely lsomine, except that it is sold in packages and un- r a special brand. As a matter of fact there is a ide and important difference, although the raw ma- rial in both products bear a certain resemblance.

In making the comparison, however, keep in mind e fact that homespun and fine linen are both products flax, brick and porcelain are made of clay. Coal and amonds of carbon.

From the mineral kingdom come both Alabastine d kalsomine, yet the former is the product of Forty ars of skill and experience, together with a huge ant, full of modern machinery and workmen, many o iom have spent their lives in doing nothing but make abastine. Alabastine stands alone in its class be- use these men and women have the skill and me- anical equipment to make it so.

Thirty years ago Alabastine was hard to wash off d there are decorators who remember this even ough they have forgotten everything else. The Ala- stine of today dries on the wall with a hard, smooth, lvety appearing surface that will not rub off, yet der a wet sponge it comes off easily. When a dec- ator tells you otherwise he tacitly admits that he is irty years behind the times in his trade but is still fering his services to produce results that conform to e ideas of 1922 and later.

Alabastine is sanitary. Contrast this with germ- rboring paste and unhealthful ingredients used in llpaper coverings.

Consider Alabastine for its utility and its beauty. easure it with the yardstick of common sense. Then ke into account its economy and its endless variety o. lor combinations and we will let your choice take care itself.

Hasn't Scratched Yet

Dear As You Like It—Honest to goodness now, do u think a girl should use a little paint? Yours,

Anne.

Ans.—Sure, Anne, use not a little but all you can e on. Aren't some people spending thousands of llars in advertisements to tell us that if you save e surface you save all?—Manitoba Free Press.

Perhaps

Affable Clergyman (pinching a little boy's bare leg): Who's got nice, round, chubby legs?"

Little Boy: "Mummy."

She Knew a Hog

A New Orleans lady was waiting to buy a ticket the picture show, when a stranger bumped her oulder. She glared at him, feeling it was done in- ntionally.

"Well," he growled, "don't eat me up."

"You are in no danger, sir," she said, "I am a wess."—The Lawyer and Banker.

WHAT AL THINKS ABOUT REFUNDS

"Say, Dad, Ol' man Bowers kicked like a steer abou makin' good on that can of ready-mixed that 'peare to have concrete in the bottom of it when we stirred it reported Al A. Bastine's son, Bill as he hit off a hun of cold Frankfurter during the lunch hour.

"I 'lowed he would", answered Al. "Ol' man Bower never done nothin' in his whole life that he didn't haft He had to take his paint store on a mortgage and he had to run it ever since becus he couldn't get no sucke to buy it offen him, so this life is just one cussed thin after another that has to be done, accordin' to Bowers.

"Now take that can o' ready-mixed", Al continue "Bowers knowed right offen the bat that he'd haft make good on that can. Like as not he knowed when he handed it out to you las' week. Now why durnation didn't he do it cheerfully, seein' he had to d it anyhow? That wouldn't have seemed like Bowers, course, but 'twouldn't have cost him no more'n it's cos him now. I 'low it would a give me a sinkin' spell, bu I'd a thought a heap more of him after I'd come out it than I do now, an' that oughta be wuth somethin' t him, even if I am only jest a one-hoss painter.

"I kaint ever seem to git the slant o' some o' thes store keepers. Now there's Ol' man Bowers that ha mebby 200 customers all told. Every one o' them cus tomers cost him money. The money he spends for ren an' light, an' heat, an' advertisin', an' his clerk's wage is really money spent to git customers. If all tha money was "portioned out, as the feller says—so muc fer gettin' each customer—cal'late it'd figger somethi like $20.00 per customer. Yet Ol' Bowers begredge nebby a dollar it'd cost to keep one of 'em.

"If you've got to make good on somethin", why n do it as though you was glad to? Why not make th money you're losin' buy you a friend instid of an en emy?"

But the Same Symptoms

"Are you a messenger boy?"

"No, sir. I gotta sore toe makes me walk this way

His Observation

"I have noticed that at a wedding it is invariably th married women who weep," said J. Fuller Gloom. "Th married men have much better control over the emotions."

The photographer's clerk was very much pre-occu pied in showing some samples of work to prospecti sitters, when Patrick Maloney stalked into the stud and intimated that he would like to know what the pi tures were worth.

"Like that, five dollars a dozen," said the girl, han ing him one. Pat gazed long and earnestly at the phot graph of a very small baby sitting in a wash basin.

"Shure, now," Pat shyly asked, "pwhat would it co wid me clothes on?"



BILL KELLY GETS A HUNCH

ll Kelly was a busy guy with little time to spend,
(trifles such as watching modern methods and their
trend—
'd learned his trade from Dad, who knew the way to
decorate,
id anything that happened since the Civil War was
"late."
ll ground his paint and "biled" his paste, and when he
used a brush,
had no time to wash it out, "I'm in too big a rush
bother with them details," he'd say, and in a pail
'd hang that brush in water with a wire through her
tail.
allpaper was the only thing he'd every try to spread
(any wall, or even on the ceiling overhead,
cept in some rare cases, when whitewash or kalsomine
as used as a concession to the "cranks" of "modern"
times.
hy even Alabastine, with its forty years and more,
(usefulness and beauty only served to make Bill sore;
'hem danged new-fangled notions haint a bit o' use
to me,
st some colors an' a lath an' pail is all I need," said he.
en, one day, to the village came a feller with a grip,
owin' Alabastine-Opaline, and Bill nigh got the pip—
hen he saw that feller with a sponge a-dabbin' at a
sheet
(paper while Bill watched him through the winder
from the street.
fore Bill's bulgin' eyes there growed a raft o' swell
designs,
at made wallpaper seem a joke with all its crazy
vines,
t' posies an' unpossible gazzazzas showin' where
hank o' tangled stockin' yarn seemed sailin' through
the air.
ke marble in a temple wall or nuggets in the sand,
e patterns grew an' spread themselves beneath that
drummer's hand,
e feller dropped his sponge an' wiped his hands upon
the cat—
en turned an' asked Bill Kelly: "Why in hell can't
YOU do that?"
ll Kelly's still a busy man, but in a better way;
's found a system now to make his decoratin' pay.
rough Alabastine-Opaline Bill made himself a name,
t' if you be a painter, why can't you do the same?

AN UNUSUAL OPPORTUNITY

A sum of money, that might surprise you, is being spent every year and will continue to be spent for a long time to come in creating business for dealers and decorators who are alert enough to take the profit from it.

This sum is the money that is being spent to promote the use of Alabastine and particularly just now the Alabastine-Opaline process.

There is scarcely a home in the country in which there are not those who are reading about this beautiful new wall decorative effect. Magazines are carrying what amount to actual samples of this work and its striking appearance is arousing interest wherever it is seen. There are many of your own customers, many property owners who are wondering right now what this work will cost and who can apply it for them.

The book of Alabastine-Opaline samples, such as you may already have or which we gladly will furnish you is all that you need to get this new business that our advertising is creating. Obtaining it is made easy by this advertising and you are simply neglecting a rich and inexhaustible field of increased business when you fail to take advantage of this opportunity.

This isn't saying that you won't get ahead and run your business without Alabastine-Opaline, nor it isn't making any claim that the new process is going to be an intensely vital factor in your success, but it is saying that here is increased profit and an expanded volume of business that is yours merely for the taking.

Somebody other than ourselves must cash in on this advertising investment first. We can't get our profit until the dealer or decorator gets his, therefore we urge you to avail yourself of this opportunity and realize our investment for you while the interest is at its height.

OPALINE SURFACES OVER ROUGH OR SAND FINISH WALLS

Gentlemen:

Beautiful as are the Alabastine Opaline walls, when done on plain smooth plastering, I wish you could see a job that I have just completed over a sand finished or rough wall.

I used one of the designs in the book you so kindly sent me, went over the surface first with one coat of Alabastine and it came out perfect. My customers were so well pleased that they were almost inclined to let it go at that, but I asked them to just let me show what could be done by going over with the two additional coats, put on with a sponge. They finally consented I did the work very quickly and easily and their room that I did in this way, is a show room for the town.

The Alabastine Opaline Work is going to give me more business than I can attend to but there is great satisfaction in turning out something that pleases your customers and builds up a reputation for yourself.

Yours truly,
C. A. McEachron

TIME SAVING AFFECTED BY THE USE OF THE ALABASTINE OPALINE PROCESS

Gentlemen:

There is so much to be said in favor of the Alabastine Opaline Process of decorating, that a long letter would be needed to enumerate its advantages.

I have used this with very satisfactory results, always accomplishing what I set out to do and leaving enthusiastic friends for Alabastine and myself, when the work was completed.

One of the many advantages that I would like to call attention to, is the saving in time over the use of paints in the ordinary tiffanized work. The directions for using paint for this purpose, provides that between every coat, there should elapse at least 48 hours before going over again. With a room to decorate this way, it means many trips and much time consumed.

I can take a room with the Alabastine Opaline Process Work, go over it with one coat, by the time I have finished I can start in and go over it again with the sponge work, with the first Opaline color to be used and when I am through, immediately follow up with the second coat to complete the job. There is no waiting, no delays, no smell of paint and nothing to prevent the occupying of the room the next day. I find my customers like the effect produced better than anything else they have ever seen and I can save them considerable money over the old way of tiffanizing and at the same time, make more money for myself.

If any of my brother painters have not started out on this line of work, it will pay them to get busy and they will be surprised what one nicely finished job will do toward getting them other work in any community.

I think the greatest move the Alabastine Company ever made, was bringing out the Alabastine Opaline Process Work, as it gives a practical man unlimited possibilities in color effect and an opportunity to display all the artistic ability he possesses.

D. A. Caiser, Ill.

Discolored Wallpaper

R. E. M., Kansas City: Can you tell me what is the cause of wallpaper showing brown bands across the front of the paper about every twelve inches or so? I have had trouble on several jobs, where this defect did not show until after the paper was hung.

Answer: This sort of trouble arises from using old stock. If wallpaper is allowed to remain for a long time in the usual sort of racks, with the weight of the upper layers resting on the lower ones, combined with changes of temperature, especially if stored in a room too hot from furnace or stove, troubles such as you mention will result.

The best way to store wallpaper—though many cannot afford to do so on account of the space required—is to stand the bundels on end, one bundle on top of another, with a layer of paper between. The heaviest paper should be on the bottom, and the tiers limited to four bundles in height.—The Painters' Magazine.



OSAKA P

OSA

The Osaka Public Hall, Osaka Alabastine and when this picture w Prince of Wales on his recent visit

Notice the English flag and the

This building is in the comme utes walk from the head-quarters of

In front of this building stands made his home on his recent visit to

In the next issue of Brush & Pa ing one of the interior rooms, in the the supervision of our Japanese dis



IC HALL
PAN

an, shown above, is decorated with
en, was in readiness to receive the
country.

f Japan, over the portals.

enter of Osaka and only a few min-
stine in that city.

saka Hotel, where our Mr. Alsdorf
eautiful city.

shall reproduce a photograph, show-
ng, decorated with Alabastine, under
rs, Messrs. Gentaro Tanaka & Co.

NO MORE WHITE WALLS IN HOSPITALS?

Color is as desirable in a hospital as it is in a home, thinks William O. Ludlow, a New York architect. Writing in The Modern Hospital (Chicago) on "Color in the Modern Hospital," he reminds us that man loves color, and that whatever brings pleasure gives not merely a passing sensation but something that ministers to mental health and bodily condition. Color produces mental reactions, and we know that these are immediately reflected in bodily condition. The reactions are brought about partly by association of ideas, but aside from this, color often produces real excitement or depression of the nervous system. He goes on:

"One can not sit in a bright red room for any length of time with a feeling of comfort; we say the key is too high, which means that the nervous system is unduly stimulated. A blue room may be pleasant enough on a warm summer day, but the color is not stimulating, and its great absorption of light, and particularly of the yellow rays, makes it devoid of cheer. White, except in great monumental work, is to be avoided, for although it does not absorb the impinging light, it suggests sterility, coldness, and lacks all power to create pleasurable and helpful sensation. Green is a restful color and, when used in the lighter shades particularly, makes an agreeable surrounding.

"The sunshine colors, gold, yellow, and buff, used on walls and ceilings in appropriate tones, bring to the inside of the house something of the joy of the sunshine as we see it on fields and woods.

"Let us consider now how these observations apply to the hospital. There is a general feeling of antipathy for the hospital that should not and need not exist. True, it is a place of suffering, but its chief object is relief of suffering, and its more important function is convalescence.

"During the period of recovery, the mind of the one in the hospital bed is perhaps more than usually responsive to the aspect of his surroundings. The tired eye that forever roams over wall and ceiling until every crack is known by heart craves something more positive than barren white walls; it wants objects of interest, such as pictures, stenciled patterns, hangings at the windows, and, above all, the repose and warmth that only color can give.

"White is the winter color, dazzling and brilliant, but is somehow reminiscent of winter's cold and cheerlessness. Let us, then, cover our hospital walls with color, selecting those that give warmth and quiet and that gentle stimulation that helps the patient along the road to recovery.

"In decorating the lobby I would use the same kind of color schemes as express the welcome of the entrance to the hotel or club-house, or even the private residence, using sunlight tones if the lobby is not well lighted and duller shades if there is plenty of real sunlight.

"Adjacent to the lobby is usually the waiting-room for visitors or prospective patients. A well-chosen oriental rug, substantial wicker furniture, upholstered with

int chintzes or cretonnes, with window hangings to tch and walls painted to tone in, take away all 'in- utional feeling; they are cheerful and give a real come.

'For the private rooms, wards, halls, and operating- m, if I were told that I might choose just one color all, I would select a light, warm gray tone, more nmonly called buff, for this color has more of the entials than any other. These essentials are, first, roper conservation of the light in the room by re- ction, for sunlight and electric light are both valu- e; secondly, the color must be one not too easily led; thirdly, it must not produce eye-strain; and rthly, but not least important, it must be agreeable l cheering to the patient.

'Now let us take this 'buff' as a base color. In the rds or private rooms on the north, where the sun's 's seldom enter, I will mix a little yellow with it to mulate the sun's glow. In the east and west rooms, ere the sun comes in for part of the day, I will leave as it is. In the south rooms, where bright sunlight n be obtained most of the day, I will add just a little ay and a little green, making a cooler color than other oms require.

'Hallways, which are apt to have less natural light n bedrooms, are best painted with sunlight color; s applies also to kitchens, laundries, and such rooms do not get an abundant supply of sunlight. These ght be painted like the north rooms.

'The operating-room, to my mind the most interesting om in the hospital, because of its highly technical quirements, should have most careful consideration ven to its color scheme. I know of nothing quite so isfactory as a dull French gray tile for the wainscot d a lighter gray for reflecting surfaces above. Thus visual readjustment is necessary to the surgeon on ting his head, and yet the light in the room is con- rved by suitable reflections."

The eye wearies with too much plain, unbroken sur- ce, Mr. Ludlow goes on to say, and by the eye he ex- ins that he means the mind. Thus, after our walls d ceilings have been tinted the proper tones, he urges to comfort and entertain the convalescent mind by nciful leaf bands, punctured perhaps by bright berries, by conventionalized birds or flowers.

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abastine Company,

ar Sirs:

I wish some brother painter would kindly tell me w to make a luminous or phosphorescent paint. Please swer in the column of that good little book of ours lled Brush & Pail.

Thanking you and the many brothers for the help d hints found in Brush & Pail, I remain,

Respectfully,

Gus F. Hayerman.

If there is a Hades it is a place where we may look ck upon the opportunities we have lost.

WHAT STATISTICS SHOW

Statistics, prepared by a reliable farm public tion, states that the inside walls and ceilings of far homes alone, total 43,537,500,000 square feet. The coa ing of this surface with Alabastine would require 2 025,000, 5 lb. packages or 1,451,250 tons per year.

On every square foot of this surface Alabastine the logical material to use. If we cannot get it all, le go after it and get a lot more than we have. Secure t business and we will furnish the goods and a nice prof to you on sales of same.

SCHOOL HOUSE OPPORTUNITIES

Statistics state that there are about 275,000 scho buildings in the United States and that of this nun ber 200,000 of them are small country school house What a wonderful opportunity for the use of Alaba tine. Then too, there is no other material made th will so well answer the requirements. Are you pla ning to get your share of this seasonable business?

SOME COLOR HELPS

Painters suffer from too many tinting colors, sa the Carter Times. Here is a list that can be guarante to produce any color in the rainbow. Three reds: ve milion, venetian red and burnt sienna. Three yellow medium chrome, French ochre and raw sienna. T blues: Prussian and ultamarine. Burnt umber, chron green and black.

To find out what these colors will produce get a litt thick, white lead, a palette knife and a piece of pla glass and have a quiet half hour in the shop by you self. Take the three yellows named, a little of each the glass, see how many shades of yellow can be pr duced from each, by adding green to cool it, bur sienna to warm another and burnt umber to nea tralize a third.

Have in mind a room to decorate and you know f all time what yellows will produce harmonious thr —ceiling, upper third and dado. Grays are also a fa cinating study and are very valuable decorative colo if kept soft. Reds, blues and greens all blend easily i to grays and produce delicate tones without number.

I had a gray wall to match to a delicately shad rug. After many trials it finally came to a dead mat with white, ultramarine blue, vermilian, orange chron and chrome green med—without black.

TO MAKE THE LAST FIRST

A business man advertised for an office boy. T next morning there were some fifty boys in line.

He was about to begin examining the applicants wh his stenographer handed him a card on which w scribbled:

"Don't do anything until you see me. I'm the la kid in the line, but I'm telling you, I'm there with t goods."—Everybody's.

A GOOD JOURNEYMAN RATHER THAN A POOR CONTRACTOR

They said to the camel bird (ostrich) "carry." It l, "I cannot for I am a bird." They said, "Then " It answered, "I cannot for I am a camel".— ubian proverb.

There are those who lay many of the ills of the dec- tor's trade to the fact that too many good journey- n are spoiled to make poor contractors. Then the d journeymen, after a period of unsuccessful con- cting, loses interest in his own skill as a workman becomes neither a camel or a bird to his disad- tage in both capacities.

It is not given to all of us to become good execu- s in the business world, and to develop such talent we may have along that line requires a concentra- n that leaves little time that can be devoted to work h the brush... The successful contractor must keep closely in touch with everything that is being e in the building and realty industry to make a d journeyman.

Competition is keen and efficiency in manage- nt frequently becomes the factor which represents difference between profit and loss... It is for this son that one man may take a job and lose money it, whereas another could have handled the same at a profit.

The thing the decorating—or any other—industry ds worst is conscientious journeymen—men who e a pride in their skill and who live up to the work- ' sometimes much abused motto of "An honest day's rk for an honest day's wage."

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ntlemen:

We have read with interest your Brush & Pail for a mber of years and we notice in your late issues you e bringing forward the Opaline Process which calls mind a method we have used with success for panel rk and is as follows:

Coat panel with color wanted as though going to ve plain, then select harmonious contrasting color, as the Opaline Process. After panel is dry put some of e over color rather thin, in a hand sprayer, such as is ed to spray flowers or potatoes, use a quick stroke as to produce a fine spray and proceed to spot lightly e ground color. Process the same with the remainder colors, using care to use a fine spray and sparingly. gulate depth of color and size of spot by distance.

Spot irregularly of course and in different places th the various colors.

This if done with care, will produce an almost per- ct Air-crome effect similar to a Tiffany.

An Air-brush is the Ideal tool, but the hand Spray- will produce the results.

Position Wanted: Steady married man wants to rk with or for some good contractor. Can do inside corating and outside finishing. Have had 20 years perience.

John A. Stoddard, c/o Brush & Pail.

The Importance of Color

Color is the factor that gives life to decorat Color determines, almost the character of decorat According to whether the color in a particular sch is subdued or harmonious or gaudy, will that sch be found interesting or refined or fatal. The furnish scheme of a room cannot be correct unless the colo the scheme is correct. In fact it is quite possible a poorly furnished room to be pleasing if the co in it are agreeable to the eye.

There are decorators who do not understand basic principles of color, and the use of color, and are therefore guilty of fabricating schemes that most unpleasant to the eye.

A good color combination is always a good c combination. If a deep purple, for example, does harmonize well with a pale yellow, then a deep pur will never harmonize well with pale yellow, and amount of fashion can make it harmonize. In ot words, color laws are definite, and they are alw definite, and they do not change their meaning fr year to year.

One can learn the laws of color and be sure w he has learned them that they will always be plicable.

Since all decorators do not understand the pro use of color, they use only those colors which in present the least difficulty. That is why soft sha are generally popular. The indefinite hues, shades, tones do not offer the strong contrast which full to present, and so naturally appear more pleasing to eye when used in juxtaposition.

The real ability of a decorator to use color, the fore, can frequently be determined by the kind of c he uses. If he uses full colors, and uses them w he must understand the subject of color in all its tails.—The Decorative Furnisher.

A young lady having purchased a pair of silk sto ings at a department store, returned several days la and wanted her money returned, saying the stockin were no good.

The manager asked, "didn't the stockings come up your expectations?"

The young lady said, "Why no, sir, they did not ev come up to my knees."

A Presbyterian minister down in Arkansas w wandering around in the hills and timber. He r across an old log hut. An old lady was sittin' smoki Minister introduced himself, and after talking a whe says:

"By the way, Mrs. is there any Presbyterian arou here.

Old Lady—(scratching her head). Wall, I do know. My old man and the dog was out last nite a ketched something. The hide is tacked up on the ba of the hut. You can go around and see.

MR. CAESER'S ARTICLES STIR THINGS UP

itlemen:

After the reading of Mr. Caeser's article of the Dub nter in the January-February issue of Brush & Pail, ave ever since given the matter due consideration l have finally come to this conclusion of why there so many Dub Painters.

To my opinion of the Dub Painter is mainly to the rcity of mechanics. We old mechanics all know that prenticeship is an old institution that during the last years came into almost entire disuse, especially in United States.

Employers and employs alike however, have come realize that the disappearance of apprenticeship, has sed a gap that has not been filled. While this ntry secured its skilled mechanics principally from rope, it was not such a serious matter that we our-es were not developing mechanics, but within the t 25 years Europe has sent us but few skilled men. The result is that the all around skilled mechanic fast disappearing and the half trained specialist or b as Caeser calls him cannot take his place.

For the future, prospects are even more alarming, ce there are many skilled trades in which there are ctically no boys who are being trained to take the ce of the old mechanics who are nearing the end of ir working period.

This, gentlemen is my vision of "Why A Dub Paint-"

Thanking you as ever for Brush & Pail, we are always,

Weisman Co.

---

itor of Brush & Pail,
ar Sir:

Another word about the Dub Painter. Mr. Caeser s brought up no new question and it is not of such nscendent importance that it takes any particular its" for you to print it.

Every town has its Dub painter and probably al-ys will, especially the town and small city. It costs little for equipment to start in doing dub painting. t a dub is not a great menace to the legitimate nter because no property owner is going to pay him daub around on his house. About all he could get to would be a porch, floor or a chicken house.

But just because a man is a Dub does not mean t he lacks brains or is a dead one and also a e wire" may know how to go after the business, if having secured the work he does not know how do it, he is not going to get by, notwithstanding cleverness.

The painting trade is a trade which takes years learn and then you must be ever alert to learn by erience or through good mediums like Brush & Pail l books, of many new and original ways of doing the usand odd things which come in the life of a painter.

As Caeser says, "Hire the Dub and thus elimin
him as a competitor." It will take several years
him to learn enough of the trade to really go out a
contract and by that time he should have learned
the utter senselessness of cut throat competition.

But the evil, which is a real menace to the tra
is the "fly by night" variety of painter. He is genera
an experienced painter, but something of a wanderl
brought on by close competition in same town, usua
where he started, causes him to flit here and there fr
one town to another. Perhaps he will stay in to
a year and maybe only three or four months. Rar
more than a year.

He tries to take the cream of the work and th
beats it to another town. He generally comes to to
with much ado, rents a shop, puts his name on
window in gold leaf and advertises that he is just fr
New York or Chicago.

He gets lots of work by figuring low and usi
cheap shoddy materials. He can do this as he d
not stay long enough to make good when his pa
peels off and also it is human to bite on something n

The remedy lies in a better understanding amo
the local painters and organization. With organi
tion, a legitimate scale of prices can be fixed and w
meeting together for the common good, a better resp
for each other and for the trade. Also judicious
vertising.

Respectfully,
O. A. Redberg.

ANOTHER ANGLE ON THE DUB PAINTI DISCUSSION

Mr. Editor:

First—I want to announce that my hat is in
ring with any man who calls me a dub painter. I h
been working at decorating exclusively—man and
—for more than forty years and I think I know so
thing about the game; therefore when I read a let
like that written by Mr. James B. Maynard I feel
irresistible impulse to bust into print.

Mr. Maynard apparently is trying to set up
aristocracy of painters and his ideal situation is to
all of the United States Government, presumably w
its army and navy, behind an organization that
demand of a painter a certified copy of each journ
man's pedigree before allowing him to slap a brush
the side of a pail.

I never served an apprenticeship yet I claim to
a good workman and it is a fact, as I have demonstra
time and again, that I have employed a lot of th
foreign products of the apprenticeship system and fo
that they couldn't do as good work or as much
it as the man who merely declared himself in o
painting trade and advanced himself from the posi
of a dub to that of a master decorator.

Aren't we having enough experience with Gov
ment regulations of everything a private indivi
does? It has taken this nation nearly one hund
fifty years to progress from the Declaration of In

dence to the point at which the movie censors cut the brains out of a film and old Dr. Volstead perfects cure for the painters' colic, and I am impressed with idea that we have just about reached the point at ch such regulations as that must be brought to an . In fact, I am firmly convinced that this country going to stand or fall on the principle of every citi- succeeding or failing on his own merits.

I am a union man and think I give all due credit organized labor, yet I have never seen the union which could make a real decorator out of a dub or ch could give the property owner one hundred cents th of value in the dollar by supporting journeymen orators who apparently believe that the way to help mselves and their trade is to put in eight hours on job doing as little work as possible.

The idea of putting the law behind a working man's anization isn't new, as Mr. Maynard cites. Some- ig of the kind even has been tried in this country. Doctors have a special law of this type behind them there are just about as many quacks in that pro- sion as there are dubs in the painters trade. ..Also s worthy of note that even requiring a lawyer to e four years in college and then pass a rigid exam- ion hasn't succeeded in keeping the "jacklegs" out hat profession.

As a matter of fact the making of a good decorator a dub lies with the man himself. If he is going to a dub in the end he will be one provided nobody s him the opportunity to make himself anything and in this connection I am inclined to agree with D. E. Caeser, whose letter in Brush & Pail Mr. ynard answered. I have, in fact, followed Mr. sar's plan to some extent when I have hired some these well meaning industrious, but perhaps bone- ded, dubs and by giving them a little patient in- tion and helpful supervision have made out of m some pretty good decorators. In fact, I can call nind two or three whom I would be willing to stack alongside of Mr.Maynard—sight unseen—any time efficient and conscientious workmen.

Summing all this up, the apprenticeship system was right in its day and it may be all right yet in e of the backward European countries but it isn't American system and it can't be transplanted to erica any more than can the principle of nobility ch assumes that some men are born better than ers.

In writing this letter I am doing so with perfect wledge that there are a lot of decorators who won't ee with me. In fact, I have talked with a lot of m who disagree but I haven't found one yet who has n able to give me one sound reason in support of obsolete apprenticeship system and if there are any feel that they can put such reason into print and e them hold water, I would like to read letters n them.

Yours truly,

C. B. Robinson, Illinois.

Editor Brush & Pail.

After having read every word of the article writte by Mr. Caeser, I believe that Mr. Caeser justly de serves credit for writing this article about the "Dub Painter.

I believe he has struck the Keynote, as he say "A man should have brains to begin with, for to remai ignorant, means to remain a slave." Education is wha the Dub needs, for the uneducated man does not kno whether he is dealing fair or not. When he starts a jo he is generally in the dark until the job is finishe Consequently, holding himself down, as well as knock ing his fellow decorator off of the ladder.

There is no law to prevent any man from trying t be a painter if he wants to. This leads us on to jo after job, that has been botched. The loser of cours is the Dub Painter. Mr. Ceaser's article will help man a man I am sure, should he see it.

Curtis Rose, Tenn.

Editor of Brush and Pail.

Dear Sir:

Just a word in behalf of Mr. Caeser's opinion o the DUB... I am inclined to believe that he is just little bit partial to them. I will admit that it seems t some exent that they are treated unjustly but neve theiess, I am not in favor of carrying them throug a term of schooling, I served my apprenticeship, an am in favor of them doing likewise. They work month or two for some contractor, as general rous about, and then consider themselves qualified to com pete with the man that started them, so they go dow and get a brush and the next thing is the contrac that not being hard to get at the figures he give them, at the same time, he tells the customer he an experienced man and has been working for a ce tain contractor, the contractor being a good man, h lands the job... Maybe he gets enough to pay for ma terial, so the poor little boy goes ahead with a bi head and little pocket book, as long as the money last and then there you are, another sucker born and hump on Mr. contractor's character. Now just consid yourself in the property owner's place, you would sa just what they all say, that man is no painter, and h said he worked for that certain contractor. So th certain contractor gets the blame for it all. Therefor I am not in favor of affiliation with them. So the on preventative is for the contractor to do his own rous abouting.

W. L. Spruill, Mangum, Okla.

The Modern Version

"Mother, may I go out to swim?"
"Yes, my darling Lillian!
Wear your suit that is tight and thin
And vamp a man with a million!"

SUGGESTIONS FOR BROTHER SCHWARTHOUT

lemen:

fter reading the March-April number of Brush & I see where brother L. W. Schwathout had trouble Alabastine checking over a glossy painted wall. another coat will not cure the checking. The cause he checking is from not being sized with Alabas- and varnish, to give a tooth over the paint. The astine is slipping together causing little fine cracks ccur on account of no tooth to hold to, under the Don't cuss, just try this on the next job you have his kind, or wash the Alabastine off and do the over again and you will come out all right.

Don't use gasoline or benzine as thinness in any- g. For a glossy painted wall or any hard slick wall, on a tooth size made as follows:

o one 5 lb. package of Alabastine, add two quarts ard oil or furniture varnish and one and one-half ts of turpentine, (use a little thinner if desired) this dry over night. Next day, put one coat of astine (not two).

Yours very truly,

W. H. Queen.

Mix Alabastine for use according to directions on package.

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tlemen:

would like to answer J. M. Michigan the following tions:

The successful way to make bands dividing frieze n dado:

First, take a strip about quarter (¼) inch thick and rd long and bevel one edge. After you have your snapped put the bevel edge to the wall, hold it n your left hand and take a chisel brush and draw r line with your right hand from you and after a e practice you will find it to be successful and if use Alabastine for lining, add a little glycerine.

Second, in hanging sanitas, after you have the sani- on the ceiling with an inch lap on the wall, take a p or a yard stick about one-quarter of an inch thick, that on the ceiling flat in the angle and use a p knife. Draw the knife along the yard stick very tly so that it would cut the rubber on the sanitas ; then use your thumb nail and peel off the rubber hat by doing this you will find that you won't need molding.

Louis D. Brown, Conn.

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would like to answer Mr. L. W. Schwathout. There was too high a gloss on the wall before Ala- ine was put on and by putting another coat on ld not do it any good.

Mr. J. A. Burrington says:

'For killing water stains, I obtain best results from ing them over with plaster paris, mixed with strong gar." This for the attention of readers of Brush ail.

Alabastine Co.,

Enclosed find 172 heads from 172 5-lbs. packa of Alabastine. Please send check for same and obli

C. R. BRAZIE, Nebr

Alabastine Co.,

Am sending you 150 large Alabastine words, tal from boxes of Alabastine which has been used on t St. Frances Hospital of Maryville. My father and men done the work. Will send you a picture of the h pital in a few days.

Yours truly, M. GROSS, Mo

Alabastine Co.,

Please find enclosed 100 Alabastine tags for wh please send check. I have just finished up some sto and offices. Turned out some nice work. Alabastine alright. Pleased to state am getting Brush & P regular.

E. H. BOARDMAN, Fla

Alabastine Co.,

Under separate cover you will receive package c taining 200 Alabastine labels for which please s check to cover and oblige,

M. R. NELSON, Tex

Alabastine Co.,

You will find under separate cover 130 Alabaste labels which please send me check for same. I am user of Alabastine and I think it is the best wat color on the market. R. F. HENDERSON, Ala

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Alabastine Co.,

Under separate cover I am mailing you 200 Alab tine labels, please send $6.00 as advertised in Brush Pail.

J. H. PALMER, Miss

Alabastine Co.,

Under separate cover by insured P. P. I am se ing 430 big label Alabastine tags for which I will preciate your check. Have been doing quite a lit work with Alabastine the past year.

PETER P. MACKEL, N. M

Alabastine Co.,

Under separate wrapper I am mailing you 100 your labels "Alabastine" for which you can pay cash. Will soon have another bunch to send in.

W. A. YOUNG, N. D

Postion wanted:

I would like a position in Illinois or Missouri, wh a real mechanic is needed and an all around man w specializes in high class work, such as Stipple Blending, Marbelizing, Rubbing, Polishing, etc. I am union man. Address E. C. Ballard, care of Alabast Company.

BRUSH & PAIL

ol. XIV SEPT.—OCT. 1922 No. 5

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The New Arrival

There came to port last Sunday night
The queerest little craft,
Without an inch of rigging on.
I looked and looked—and laughed!
It seemed so curious that she
Should cross the unknown water
And moor herself within my room—
My daughter! O my daughter!

Yet by these presents witness all
She's welcome fifty times.
And comes consigned in hope and love—
And common meter rhymes.
She has no manifest but this;
No flag floats o'er the water.
She's too new for the British Lloyd's—
My daughter! O my daughter!

Ring out wild bells—and tame ones, too;
Ring out the lover's moon.
Ring in the little worsted socks,
Ring in the bib and spoon,
Ring out the muse, ring in the nurse,
Ring in the milk and water.
Away with paper, pen and ink—
My daughter! O my daughter!

—George W. Cable.

Advertising To the Dealer Or Advertising For the Dealer

Every intelligent merchant recognizes the value of vertising, and the advantages of handling advertised oducts for which there is an established demand.

That profit is conditioned on the movement of goods stock from his shelves into the hands of his cus-mers, and the frequent exchange of merchandise for sh that makes his cash register jingle, is so apparent to need no elaboration.

Advertising to the dealer through trade publications, cularizing, etc., is an inexpensive means of bringing product to the attention of the merchant. Are some alers influenced through an advertisement of this ture telling about a big advertising campaign, to ock with a material for which there is absolutely no mand among their customers, and for which they ver have had a call and never heard off? Possibly ere are some who fall for this, as they do for the ust as good" talk of the shrewd salesman. If so, then is dealer, once stocked has his work cut out for him getting behind an unknown product of no proven ality, backing it up with his (the dealer's) reputa-n, spending his time, energy and money in doing ork that should be done by the manufacturer.

The Alabastine Company's advertising policy is fi
to create a demand among the great consuming pub
for the advertised article, that the dealer and gene
distributor may find once he stocks with the goo
there is a demand created that justifies his investme
and then to co-operate with that dealer in every w
possible to increase sales, and from year to year ma
Alabastine a more important unit in his stock.

We would not knowingly offer Alabastine to a c
tomer where we believe no demand existed, as t
poorest asset any firm can have is a dissatisfied, d
gruntled dealer with a lot of "shelf warmers" in sto
that he cannot sell.

Why, you ask, does the Alabastine Company u
trade publications? Not as a demand creator for A
bastine, but to keep before the dealers the fact th
the Alabastine demand is created, and to try and g
him the best methods in cashing in on that dema
The line of least resistance is the easiest way to f
low, but there is no easy way, no cheap way, no sh
cuts to standardizing, popularizing and nationaliz
any known product.

Our theory is that ninety-nine dollars should be spe
in advertising FOR the dealer to every one spent
advertising TO the dealer.

YOU CAN'T MAKE PROFIT UNTIL YOU SE
YOUR GOODS. ALABASTINE C

Try This Letter on the Slow Ones

Mr. Dealer, if you have a few customers who a
slow in paying their bills (and who hasn't?) but wh
you are reluctant to offend by asking for your mon
try the following letter and note the results:

Dear Mr. Jones:

We have something at our store that we're pre
certain you'd like to see. It's a line of samples of t
new Alabastine-Opaline process that you've probab
seen advertised in the magazines. We think you'd
interested because you have some walls on which t
work could be used with wonderful effect.

Incidentally, our balance as per statement rende
about the first of the month has slipped your mi
but now that we've brought it to your attention yo
mail us a check today, won't you?

Anyhow, come in and see those Alabastine-Opal
samples and let us tell you what we have in mind
your own particular purpose.

Yours truly,

It will be noted that the real purpose of this let
is more or less obscured by the good fellowship it
presses in bringing to the attention of the custome
thing that he probably can use to good advanta
The letter is intended only for the man who is p
fectly "good pay," but who is inclined to be a lit
careless about mailing out his checks after receipt
bill or statement. Obviously a totally different sort
letter is needed to jar the "hardboiled" delinquent i
action.



labastine Company,
rand Rapids, Michigan.
ear Sirs:

I herewith enclose a picture of one of our bulletin oards, located near one of the most traversed bridges f our city, showing how we advertise Alabastine.

Yours truly,
A. POGGENPOHL,
Laredo, Texas.

Does This Refer to Me?

Let's not start calling each other names now nor harging that there's anything personal about this rticle. The man who is writing it doesn't know you, nd even if he did, he probably would like you too well o hurt your feelings, but a little matter of a few thou- and calls on retail dealers in nearly every corner of he country have put a few things into his mind that vill leave him feeling better after they're disposed of.

How about that store of yours? How long since you ave it a real, honest-to-goodness cleaning up? Of ourse you wiped off the counters and swept the floor ast night or this morning, not forgetting the corners r the sidewalk in front, but are the labels of your shelf isplays clean and bright? Is there a layer of dust on op of every can? Are brush samples missing till the isplay looks like a pup with the mange?

Are there unsightly barrels and kegs in plain view round the place? Is your stock so well systematized hat you instantly can put your hand on the article ou want? Are things scattered all over the store that hould be in drawers or racks or bins?

Are your wall paper samples grimy and torn? Does he front need repainting? How long since you changed our window trim? Was it worth two whoops when ou put it in? Or do you care whether it is or not? Do you go to any trouble to put things in that front vindow that people are likely to want just at that time, nd do you take the pains to tell them, on neat cards, vhat the price is if they do happen to want them?

Have you a line of paint sample paddles and if so is t possible to make a fairly close guess at the colors hat show through the dirt on them? Do you keep handy a nice, big box into which you can throw, without sing, the expensive display cards and window cut- outs that manufacturers send you to help you in selling heir merchandise? Of course it's silly to use such ruck as that, but it's unhandy to have it lying around nd cluttering the place all up.

Do you keep stock around the store year after year

until it becomes worthless rather than close it out, tal your loss and put something in its place that will ea a profit? Do you feel that shaving oftener than eve Sunday morning is a waste of time? Is a man wl wears a clean shirt all the time a stuck-up, fussy cu who ought to be behind the ribbon counter?

Is a painter a sort of pest and any kind of custom a good deal of trouble to wait on? Is a customer wi a just complaint about as welcome in your store poison ivy and is he made to feel that way?

Do you figure your mark-up of, for example, 30 p cent, on cost and then wonder why it doesn't work o that way on selling price? Do you know what yo actual overhead is? Do you realize that discountin bills 2 per cent every thirty days means an earnin of 24 per cent a year?

Do you favor well-known lines or do you stock "ca and dogs" on a price basis because "the manufacture don't make you pay for a lot of expensive adverti ing?" Do you let a smooth salesman load you up wi "has-beens" or "going-to-bes?"

Now, of course, YOU don't do any of these thing It's the other fellow that does them. But, Man Man, wouldn't it be great if all the other fellows we as careful not to do them as you are?

ALABASTINE SALESMAN.

Alabastine Co.
Gentlemen:—

I just received the Brush & Pail and that Opali looks good to me, so send along whatever you ha to put me next.

Your article on clean hands is good, but too mu trouble when there is a shorter way and the finish product as good or better. I worked in Fred Bamfor shop in Detroit over twenty years ago, and a paint with dirty hands was looked down on. We at that tir used cocoanut oil; 10c worth in a wide mouth bottl in cold weather it hardens like lard. Take a sm chunk, rub it in well on the hands and you can wa your hands clean in cold water. It is the best I ev saw for the hands. It leaves them soft and also pe fumes them with cocoanut odor. If I have a flati job I use just a little oil of cocoanut well rubbed in.

You can pass this on to the brothers and when th have once used it they will never be without it in the kit box.

I have got so many good things out of the Bru & Pail; am pleased to be able to drop something ba in.

Thanking you for past favors, I remain

T. B. Rouston, Wash.

His Turn

That clerk you all know died and approached t pearly gates.

"Give me a seat in the front row," he demanded St. Peter.

"Sorry," said the hoary gatekeeper, "Heaven's all so out, but I can give you something just as good."—Li

What Druggists Sell

Figures collected by the Harvard Research Bureau om eighty-five independent drug stores show the fol- wing relative amounts of merchandise sold by drug- sts of the United States:

Rubber goods	3 per cent
Candy	5 per cent
Cigars and tobacco	8 per cent
Toilet articles	10 per cent
Prescriptions	10 per cent
Soda water	14 per cent
Proprietary medicines	22 per cent
Unclassified	28 per cent
Total	100 per cent

Why You Got the Sale

You showed the merchandise in an interesting and ficient manner.
You knew what was advertised.
You sensed the customer's wants.
You gave intelligent answers to inquiries made.
You made statements that rang true.
You showed real interest in the transaction.
You were fresh and full of pep when the customer proached.
You smiled and made yourself pleasant.
You let your customer take her time.
You let your customer feel that she knew quite a bit out the goods.
You presented your best business appearance.
You knew your customer.
You saw the day's display in the windows.
You stood during the entire sale.
You understood the customer's buying power and owed goods about right in price.
You allowed nothing to interfere with your selling.
You confined yourself to the things you knew of.
You chose a middle path of friendliness with your stomer.
You addressed the customer as madam.
You left the impression that you were happy to rve, and contented in your work|—Shephard News.

Personal—If Mr. Spivis who left his wife and baby years ago will return to his former address, it would ve the baby great pleasure to knock his head off.—rexerd.

Doc Witmer says babies are born with longer arms w than a few years ago. He says the only way he counts for it is that it is Nature's providing them ith means for reaching their mother's skirts.—Way- oss, Ga., Journal-Herald.

Very Wonderful

A gentleman asked a friend in a very knowing man- er, "Pray, did you ever see a cat-fish?" "No," was the esponse, "but I have seen a rope walk and a tree leave. ! my hearing had been keen enough I might have heard peach-blow and a birch-bark. Next."

A Co-Operation Fable

Said a wise old bee at the close of day,
"This colony business doesn't pay.
I put my honey in that old hive
That others may eat and live and thrive;
And I do more work in a day, by gee,
Than some of the other fellows do in three.
I toil and worry and save and hoard,
And all I get is my room and board.
It's me for a hive I can run myself,
And me for the sweets of my hard earned pelt."

So the old bee flew to a meadow lone,
And started a business all his own.
He gave no thought to the buzzing clan,
But all intent on his selfish plan,
He lived the life of a hermit free—
"Ah, this is great," said the wise old bee.

But the summer waned and the days grew drear,
And the lone bee wailed as he dropped a tear;
For the varmits gobbled his little store,
And his wax played out and his heart was sore,
So he winged his way to the old home band,
And took his meals at the Helping Hand.

Alone, our work is of little worth;
Together we are the lords of the earth;
So it's all for each and it's each for all—
United stand, or divided fall.

—Bussaw.

It Makes a Difference

Sam, the colored driver of an ox team, saw a lit lizard crawling up a tree. He flourished his long wh and very deftly snapped off the lizard's head. Furth along the road with skillful precision he picked a hor fly off the fence with the same weapon . His skill as marksman was next exhibited on a chipmunk th showed its head above the ground.

A white companion finally said: "Sam, take a cra at that hornets' nest." Sam grinned and replied, "N suh, no, suh, boss; them fellahs is awganized."

My Boss

Give me for a boss the man who has worked ha and accomplished much. Who has met the challen of adversity with a glad smile, and listened to the fl tery of success with a doubting ear. Who has nev belittled the labor that gave him bread, nor fawned the hand that made up the payroll. Give me this m for a boss and I'll not work under him, but with hi —The Lamp.

Habitual silence isn't proof of wisdom, howev unless he is a married man.

The difference is that when you are hard-boiled y hate everybody, and when you are stewed you lo everybody.

Good motto: "Quiturbelliakin."

Do You Know?

. knot equals 1.151 miles.
; feet equal 1 fathom.
;00 feet equal 1 cable.
There are 8,000,000 automobiles in this country.
Approximately 4,000,000 individuals pay a federal in-
ne tax.
More than 13,000,000 life insurance policies are in
ce.
Ten million people own their own homes.
Despositors in national, state and savings banks num-
· 35,000,000.

Reluctant Admiration

'D'jevver see Harold Heartbreak on the screen?" ked Sayde, who presides over the tinware counter.
'Yeah, I've seen him," said Flora Bell, of can openers l cutlery. "That fellow's a snake, that's what he is."
'Yeah, he's a snake all right, but Gawd, what eyes."

'You remember you sold me a horse last week?" said cabman angrily to the horsedealer.
'Yes. What about him?"
'He fell dead yesterday.
'Well, I never!" said the dealer. "I told you he had ne funny ways, but I never knew him to do that fore"

One Exception

An Englishman, tired and very thirsty, struck a small wn in Kentucky just at evening.
Approaching a long, lean Kentuckian who was hold- up a fence outside a corner grocery store, he said, a low voice:
"Excuse me, but is there a place round about here ere a chap can get a drink?"
The Kentuckian pointed to a little building some dis- ice away.
"See that church over there?" he asked.
"Yes," replied the Englishman. "I see it. But you n't mean to tell me you can buy a drink in a church?"
"No," said the Kentuckian. "That's the only place in s town where you can't."—Judge.

An old lady was crossing the street. A dog ran into r with such force that it knocked her down. Just en a light auto ran over her. A gentleman witness- the accident came to her assistance. He said: ady, did that dog hurt you?"
She looked at him a little dazed and replied: "No, e dog didn't hurt me, it was the tin can tied to its l."

Do As Doctors Do

"Hey, Bill!"
"What is it?"
"Your doctor's out here with a flat tire."
"Diagnose the case as flatulency of the perimeter, d charge him accordingly," ordered the garage man. hat's the way he does biz."

What Is a Day's Work?

If there were so little to be known about decorati that any man could learn it all in six months or year, the standardization of pay would be easy. that case a contractor or property owner could buy day's work as he would a box of matches or a packa of rolled oats, knowing that he'd get about the sa value for his money, no matter what decorator might employ.

But the employer knows by bitter experience th this isn't true. There is just as strong and just variable an element of quality in the work of men there is in merchandise, and the dub is no more to compared with the man who knows his trade than c iron is to be compared with tool steel. Should b these men work for the same wage? If so, wh reward does such a system provide for the man w does his work well? Or what incentive does it of to the dub that he may make himself a better wo man?

In every big band there is a solo cornetist and th also is a man who plays the cymbals. The cor player must be a finished musician. Tone, time a technique must be mastered by long hours of pati and unremunerative practice. The cymbal "arti must know only time. His notes are all written in same position on the staff and altogether he cuts migh little figure in the rendition of a musical selecti Should he be paid the same as the leader of the ban The fact that he frequently is doesn't prove that ought to be, any more than that the kaiser ought have been the ruler of a great nation just because was.

It is said that for every problem there exists a so tion if we can find it. Well, the man who finds solution for this problem will be among the great benefactors the world has produced. Logically he sho come from the ranks of organized labor, but where his source, he should come soon, for the need is grea for him than for "captains of industry" or builders empires.

"A man sat with pipe and book and an eighteen-do bottle of hooch before the radiator, one night, while wife turned a three-year-old dress.

The man laid down his book and tossed off his f drink of hooch. His wife looked up at him calmly said:

"George, when you proposed to me you said you w not worthy to undo the latchets of my shoes."

George stared at her in amazement.

"Well, what of it?" he snarled.

"Nothing," she answered, "only I will say for you t whatever else you were you weren't a liar."

The money the other fellow has is Capital. Gett it away from him is Labor.

Think Right

(By David V. Bush)

Think smiles, and smiles shall be;
Think doubt, and hope will flee.
Think love, and love will grow;
Think hate, and hate you'll know.
Think good, and good is here;
Think vice—its jaws appear!
Think joy, and joy ne'er ends;
Think gloom, and dusk descends.
Think faith, and faith's at hand:
Think ill—it stalks the land.
Think peace, sublime and sweet,
And you that peace will meet.
Think fear, with brooding mind,
And failure's close behind.
Think this: "I'M GOING TO WIN!"
Think not on what has been.
Think "VICTORY;" think "I CAN!"
Then you're a WINNING MAN!

We Are Wondering

So many dealers selling Alabastine, and so many decorators using it are reporting on the satisfied customers, additional profits they are securing through the turing of the Alabastine-Opaline Process of decting, that we are wondering if there are those who ve not as yet cashed in on this important feature in sale and use of Alabastine, and if so, why not?

The additional profits from the Alabastine-Opaline ocess require the carrying of no special or new line goods—just the reliable, old standby, Alabastine. it you have known so long and so favorably, and so gely used in plain work—an investment of no extra ney in tools or equipment on the part of the decitor—just the use of the material at hand, in a new, y process of applying, that materially increases the es of the dealer and the employment and profit of e decorator.

We have yet to learn of a practical man who has ent two hours or more in experimenting with this line work, who has not come to realize its possibilities greatly increased business, and been surprised that h attractive and artistic results can follow so small expenditure, and so little real experimental work on part.

In no other way, for double the money, can so satisfy; results be produced for the property owner, and in other process of decorating can the craftsman, who es the work, secure for himself so great a proportion profit as that represented by what he receives for finished job compared with the expenditure he kes for material. Dealers and decorators should rk together to increase business. It's coming; it's ming strong, and the dealer or practical man who es not profit by the increasing demand for this work s no one to blame but himself.

ALABASTINE CO.
J. L. Hamilton, Pres.

TRICKS OF THE TRADE
By Theo. Weismann.

Good material is less expensive in the end. A poun of good color ground in oil costs about twice as much a a pound of mixed paint, but it will paint four times a much surface and produce better work.

When buying camel hair lettering pencils be sure yo get the best grade. They have long even hair cut pe fectly square at the end and are firmly fastened in goo quills with a piece of wire or a heavy indention. Yo can fit wood handles in them to suit yourself. Th regular sign painters supply houses carry the goo grade brushes, but many common paint stores sell very inferior article.

Linseed oil will curdle Japan color if you attempt t mix them; they must be ground together to combi properly.

Mammoth muslin signs, theatrical backgrounds, et are usually painted with cold water paint. In the latt years Alabastine has been used. When using Alabasti for this purpose it must be used Hot.

Printers' ink thinned with gasoline is good for pap or muslin signs; varnish can also be added if desired.

To prevent windows sweating and frost on sho windows in winter add two ounces of glycerine to o quart of 62 per cent grain alcohol, and one drachm c of amber; let stand until it clears and rub on inside window.

When a varnish surface is too tacky to permit layi gold leaf or rubbing aluminum bronze, you may ove come the trouble by mixing the white of an egg wi two-thirds of a cupful cidar vinegar; give the surfa two coats of this preparation and then you can do yo lettering with quick size and apply the gold leaf aluminum. It will stick to the surface but when dry t egg size can be washed off and you will have a clean jo

---

In painting a script sign first draw the top and bo tom guide lines, then draw slanting lines across the every few inches to give the proper slant to the lette Now sketch out the lettering with a pencil or crayo then outline the letter with a small brush and afte ward fill in.

Never use your show card or Alabastine brushes oil or Japan colors, and don't put your oil brushes water.

To test dry vermillion to detect adultration, pour small quantity of Muratic Acid on some dry color; adulterated the pigment will fade.

You can make your own academy boards for paintin oil color pictures by giving any heavy card board a co of shellac; stipple with a wad of cloth while the pai is wet. This gives the board a surface resemblin canvas.

A few drops turpentine sprinkled over camels hair brushes that are to be stored away will effectively preserve them from attacks of moths.

Oil stains on wallpaper can often be removed by applying a paste made by adding water to pipe clay. Let this mixture remain on the surface of the wallpaper all night, then dust off.

The crackling of a varnished surface may be caused by a non-elastic ground, be it color or varnish; by a ground of too great elasticity; by applying too many coats of color or varnish in too short a time, perishing of the elastic qualities of the varnish by the influence of ammonia or alkalies, atmosphere and sun heat; unfit drying materials in the varnish, or faulty manufacture of same, and by the breaking up of the ground work under the varnish.

Some kalsominers make a mistake of putting on two or three coats of thin Alabastine, but they never do a good job in that way. It is labor thrown away and Alabastine so applied is likely to prove unsatisfactory. If walls are properly prepared, Alabastine not too thin, and properly put on, one coat will make an excellent job, every nine times out of ten.

To slow up Alabastine, add a little glycerine or wheat flour paste or Irish moss.

In warm weather Alabastine is liable to dry too rapidly, in which case Irish or Iceland moss made into a size with water will prevent it drying too fast—or keep it cool as it is called. It makes the Alabastine go further and being a binder does no harm. Also you will find it to go on easier.

If Alabastine rubs up on the second coat, try a few drops of linseed oil in it. NOT TOO MUCH.

To Remove Varnish From Leather

Mr. A. Ashman Kelly, who has contributed so much of interest to Brush and Pail readers, writes us in reply to the question as to the best way to remove varnish from a leather chair seat, where it has become sticky, without injury to the chair. Use commercial varnish remover, or alcohol, or benzol, banana liquid, etc. These liquids do not affect leather, nor for that matter the hands. For varnish, use best grade interior copal.

This was brought about by the question being asked by a brother painter from Louisiana.

Lead Us To It

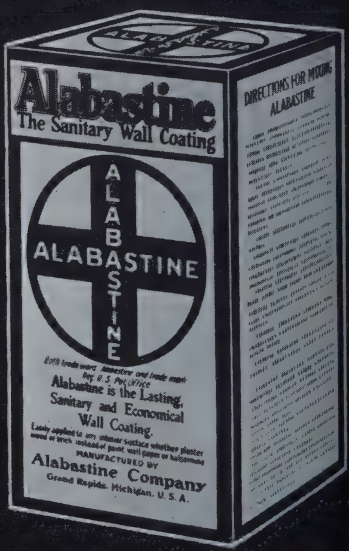
A Salvation Army revival was in full swing—the Captain issued a call for those who wished to be saved and a beautiful damsel stepped forward and said:

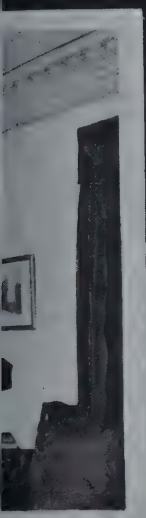
"Captain, I drank three quarts of wine last night. Did I do wrong?"

The Captain responded:

"Can't you remember, Sister, can't you remember?"




Alabastine
The Sanitary Wall Coating
ALABASTINE
ALABASTINE
Alabastine is the Lasting, Sanitary and Economical Wall Coating.
MANUFACTURED BY
Alabastine Company
Grand Rapids, Michigan, U. S. A.
DIRECTIONS FOR MIXING ALABASTINE



For LIVING ROOM WALLS

For Every Room in the House

WHERE family and friends gather, walls must be clean and sanitary as well as beautiful. Here Alabastine's soft colors prove their greatest value, for redecorating may be done frequently and economically.

Alabastine can be applied to any interior surface — plaster, wallboard, paint, or canvas; spreads evenly, dries quickly and gives uniformly satisfactory results. Ask any paint dealer for the package with the cross and circle printed in red. Have him show you sample cards of the new ALABASTINE-OPALINE PROCESS—or write to us.

ALABASTINE COMPANY
000 Grandville Avenue, Grand Rapids, Mich.

Alabastine

tead of Kalsomine or Wall Paper

Bronzing Painted Iron

Decorators working on refinishing jobs frequently encounter painted radiators to which the owner wants applied the more modern aluminum bronze finish. Because of the difficulties into which several painters have fallen through the use of so-called banana liquid on this work, the following suggestion is printed:

Use two parts by measure of a good pale mixing varnish which should be thinned by one part of 62-degree benzine to which add enough aluminum bronze powder to cover well. If finely powdered bronze is used, about 1½ pounds to the gallon of liquid will be about the proper proportion but the coarser the bronze, the more will be required.

Covering Gloss Paint With a Starch Solution

To 1 gallon starch solution add 1 sheet gelatine (isinglass) dissolved in ½ pint of hot water into which 1 tablespoonful of refined glycerine has been stirred. A half-pint of good golden syrup will answer if the gelatine cannot be obtained.

What Readers Tell Us

The progressive painter is employing his time to good purpose these days by informing himself on the new angles that have developed in his trade during the last year or two. Thus he frequently has something attractive to offer his customers in the spring that the other fellow has overlooked. Have you investigated the Alabastine-Opaline process?

Gum sandarac, sometimes used for the making of varnish, is a rosin, soft and brittle and soluble in 95 per cent grain or wood alcohol. It is partly soluble in either turpentine or coal tar benzine.

Wax can be removed from floors by the use of benzine or gasoline which should be given time to soften the wax. Then use a good scrub brush.

Paste For a Painted Wall

Make a stiff batter with 4 pounds sifted wheat flour and cold water, beating out all the lumps. Then, with more cold water, thin to the consistency of pudding batter. Now pour in boiling water, but start slowly, stirring all the time and gradually pouring faster. The paste will slowly grow darker in color, when it will be sufficiently cooked, meanwhile it will swell and thicken. Add one ounce of powdered rosin for each gallon of the thinned paste, boiling till the rosin is melted into the paste. Allow it to cool then thin down with a half-gallon of water in which an ounce of gum arabic has been dissolved. Use only thick enough to make the paper stick. No alum should be used in this paste. Also the use of potash should be avoided in this and all other pastes because some delicate tints are very noticably changed by potash or other alkalies.

A paste composed of silicate of soda and hydraulic lime will cement glass or china if made up just before it is used.

A liquid glue that will stick tightly and sell readily small cans or bottles is easily made by warming for hours in a glazed or enameled water bath vessel—ich as a glue pot—50 parts by weight of clear gelane, 1 part of alum, 50 parts of best cabinetmakers' lue, 23 parts alcohol and 100 parts of 20 per cent cetic acid. This will join wood to wood or wood to iron.

Tarnished brass can be cleaned by ruffing with a olution of oxalic acid which. however, must be washed ff thoroughly with clear water, then dried with sawust or cloth and rubbed with precipitated chalk and a amois skin.

A lot more paint would have been laid on last sumer if so many decorators hadn't laid off unnecessarily.

This is a mighty fine time for a live decorator to how a few samples of the Alabastine-Opaline process o persons who will need rooms decorated next spring. nice little bunch of dull-season work can be picked p that way, too.

Just work never made a decorator anything more han a good craftsman, but work, to which a little careul thought and hustle have been added soon cause the ood decorator to stand out among his fellow artisans nd he prospers accordingly.

The difference between the use of time sheets and he haphazard method of keeping track of costs frequently is the difference between profit and loss.

For brightening up seats in churches and other ublic buildings, use a solution of 3 gallons water, 4 bs. Pearline, 1 lb. salts of tartar and ¼ oz. bichromate f potash.

Good Furniture Polish

A decorator in a mid-west village has built up a nice ittle side line for himself by placing on consignment with his local dealers a furniture polish so good that ts users send their friends after it. The simple formula ie uses is as follows:

4 oz. white castile soap.
4 oz. beeswax.
2 oz. Japan wax.

After shredding finely, dissolve thoroughly in ½ gallon boiling water and when it has cooled add 1 pint urpentine and 1 quart grain alcohol. Mix well. To ise, rub it on the furniture with a soft cloth, polishing with another cloth. This polish cleans and polishes at he same time and does not remain sticky.

This polish, put up in 8 oz. bottles with labels in one or two colors, supplied by the local printer, sells readily at 50 cents and a little calculation will show a snug profit for both dealer and maker. It is surprising what a half-grown boy or girl can do with this in a little house to house work in the spring and fall.

WHEN YOU KNOW A FELLOW

When you get to know a fellow, know his joys and kno
his cares,
When you've come to understand him and the burden
that he bears,
When you've learned the fight he's making and th
troubles in his way,
Then you find that he is different than you thought hi
yesterday.
You find his faults are trivial and there's not so muc
to blame
In the brother that you jeered at when you only kne
his name.

You are quick to see the blemish in the distant neigh
bor's style,
You can point to all his errors and may sneer at hi
the while,
And your prejudices fatten and your hates mor
violent grow
As you talk about the failures of the man you d
not know,
But when drawn a little closer and your hands an
shoulders touch
You find the traits you hated really don't amoun
to much.

When you get to know a fellow, know his every moo
and whim,
You begin to find the texture of the splendid side o
him;
You begin to understand him and you cease to sco
and sneer,
For with understanding always prejudices disappear.
You begin to find his virtues and his faults you cease t
tell,
For you seldom hate a fellow when you know hi
very well.

When next you start in sneering and your phrase
turn to blame,
Know more of him you censure than his business an
his name;
For it's likely that acquaintance would your prejudic
dispel
And you'd really come to like him if you knew hi
very well.
When you get to know a fellow and you understan
his ways,
Then his faults won't really matter, for you'll fin
a lot to praise.

—Michigan Tradesman.

Dear Mr. Hamilton:

Charles Speckler, Melvin Scherier, Charles Beverl
and Osher, decorators, used 1,650 pounds of Alabastin
in Pine City High School, Pine City, Minn.

Alabastine purchased from local dealers.

Yours very truly,

A. M. KAREL.

Al Respects His Trade

"Dad, Joe Hicks says that when the Lord got through akin' the universe, He had a little gob o' stuff left at He didn't know what to do with, so He made a inter," remarked the son of Al. A. Bastine as he bbed the inside of a door.

"Well' Joe Hicks, bein' the sort o' painter he is, would right likely to feel thataway about all painters," orted Al. "I've noticed that folks don't generally spect a feller no more than he respects himself an' e kaint think much o' himself er he wouldn't be so keered o' soap an' water.

"But just becus Joe Hicks ginnerly looks like he needs bath it don't foller that all painters is dirty. The ouble with some decorators is that they don't seem to alize that their work is just about es much of a per- ssion es it is a job.

"I'm not sayin' I like to see a feller so dignified that falls over backwards but I do think that a painter at paints well is just es vallyble to the community the talker that talks well, an' mebby a danged sight ore so, although the talker ginner'ly gits the most redit becus he makes the most noise."

"Joe Hicks thinks folks don't respect his trade becus e hain't got none fer it his own self. A feller that espects his trade won't give it a black eye by usin' asoline, even on a barn job, when he's gittin' paid fer irps. Ner he won't tell a customer he's usin' Ala- astine when it's just common kalsomine.

"Do you recollict the last suit o' clo'se Ike Rosen- loom sold you? Don't you mind how Ike picked the oat offen the pile, smoothed it out lovin'ly an' helt it p fer you to slip inter? An' how keerfully he twitched t it here 'n there an' patted it down an' then stood ack an' made his black eyes jest sparkle with admira- ion?

"Ike Rosenbloom respected that suit o' clo'se. He nowed it was a good suit an' he knowed it fit you. an' when you seed how Ike respected it, you couldn't e'p but respect it yer own self.

"I don't 'pologize to no son of a gun when I tell him 'm a painter. Reason why is that I know I'm a good ainter. I use good materials that I put on es they ughter be put. I give a customer a hundred cents vuth of paintin' fer ever' dollar of his money. I don't overcharge no man yit I make enough offen my work o keep my fam'ly respectable. I play square, an' when feller does that, he's jest es much entitled to respect s ary other danged man an' I don't keer whether he's painter er a preacher."

He Found It

"I say, porter, did you find a ten spot on the floor of my room this morning?"

"Yes, suh. Thank yp, suh."—Edinburgh Scotsman.

Ask any man why his right arm is the strongest and he will tell you it is because he uses it more. Analyze the relative difference between a man's brain and his hands and you will get about the same answer.

Proper Proportions of White Lead and Oil

Most painters mix paint according to their own ide and in a gathering of about a dozen good contracto it developed that there was a wide difference of opini as to what constituted the best proportions for a thre coat job. In order to assist in clearing up the matte the following is submitted as the combined opinions several men of unquestionable authority in the mixi of paints. One gallon is used for the basis:

First Coat—15 pounds pure white lead ground in o 1 pounds pure raw oil and 1 quart japan.

Second Coat—16 pounds pure white lead in oil a 3¾ pounds pure linseed oil with 1 quart of japan.

Finishing Coat—17 pounds pure white lead in oil a 3½ pounds pure linseed oil with 3/16 gallons of japa

There can, of course, be no hard and fast formula f covering all kinds of woods, but by using the foregoi and varying the thinners to suit hard and soft lumbe it is pretty certain that no serious error will be mad

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About Estimating

In a gathering of decorators, most of them your men, a discussion over estimating the outside woodwo of a brick house grew somewhat heated because one their number had obtained a job at figures far und the next lowest bidder. A veteran was appealed and from his decades of experience, he spoke as follow

"When I estimate the outside of a brick house, I u a tape line instead of a rule or yardstick," he said.

"I measure the cornice just as I would measure plain surface. Then I take into account the bracket mouldings and other tedious work by doubling or trel ling the actual width. For example, if the cornice we 40 feet long and 15 inches wide, this would figure square feet or about 5½ square yards. Usually double this, which would make it 11 square yards.

"Then when I come to window frames and sash, do frames and doors, I make no allowance for glass, b estimate them as full panels, doubling the surface case of the doors, and if window frames and sash a to be trimmed in color, I double their measuremen also.

"Let us say there are four doors measuring 32 squa feet and 24 windows measuring 22 square feet. Th would give us a total of 656 square feet, or about 7 square yards. In that case my estimating figur would be 146 square yards and would be none too hig considering that it would take double the time to cov them that would be required for a plain surface of 14 square yards.

"On interior work, such as baseboards, casings, stai ways, closets and all other such work to be painted varnished, I multiply the length by the breadth inches and divide the product by 144, which reduces to square feet. Then I divide that product by 9, whic gives me square yards. If the amount of tedious wor runs pretty high on that job, I treble the actual mea urements."

Don't Worry! Don't Hesitate!

Alabastine in 1923 is going stronger than ever before. How do we know?

Because we already have the necessary orders booked d shipping instructions to justify us in making this tement.

Because we have complete advertising arrangements th many of the leading magazines with the largest culation to run consecutively from January to De- nber inclusive, to create the year round a constant mand for Alabastine both for new buildings and old.

The two-page spread shown in this issue of Brush d Pail outlines in an enlarged form one of the twelve ces of copy to be employed in both black and white d four-color process.

Prices will for many months remain undisturbed, and e Alabastine dealer has only to see that his stock is all times complete to make his Alabastine business gely exceed that of any previous year.

In the November-December issue of Brush and Pail are going to tell you more explicitly about our plans signed to beat all previous records.

Paint In Woolen Cloth

Here's a little information that will be welcomed by e decorator's wife. When paint has dried in woolen th, cover the spots with unsalted butter or olive oil, ting it soak well into the hard paint. Then rub it th a cloth that has been saturated with chloroform. may be necessary to repeat the operation but in any se don't rub hard. The chloroform will do most of e work for you. If you haven't chloroform and the ots are not too old, benzine or turpentine may do the rk after the soaking in butter or olive oil.

Many a decorator has spent years living down the nsequences of using some untested decoction as a ler for yellow pine. There's only one good one and at is a pure shellac varnish. Grain alcohol shellac is, course, the best, but orange or brown, cut with wood cohol, gives good results when substitutes turn white d eventually scale off—varnish and all—clear down the wood.

Nearly every housewife yearns for a white enameled t water or steam radiator in the bath room. Dec- ators generally discourage such work, knowing by tter experience that the radiator is certain to sweat d thus throw off the coating. Moreover there is no hite enamel known that will not discolor in time, but fairly satisfactory job can be done for the insistent stomer if the radiator is first well primed, then given e ground coats with a finish of any good baking amel. The secret of success in this work, however, the gradual application of heat to each coat and to ep the temperature only moderately low.

To make your Alabastine water proof, a little soduim osphate added will often do the trick.

Can You Beat This Guarantee?

The attention of the Alabastine Company having be called from time to time during its forty-four years existence to certain unsatisfactory results that ha followed the careless or ignorant use of its produc now wishes to protect such shiftless or indifferent use by the following broad guarantee:

We guarantee that spots, streaks and "hairs" w mar the surface if Alabastine is applied with a 39-ce 10-inch brush.

We guarantee Alabastine will peel off if laid on dirty, greasy wall.

We guarantee that Alabastine will be the devil's ow job to wash off if it is mixed with a 10 per cent gl size "to make it flow on easier."

We guarantee that Alabastine applied over old k somine or lime whitewash will come off when the und coats let go.

We guarantee that the "wisenheimer" decorator w thinks the Alabastine directions are mostly bunk wi not be 100 per cent satisfied with Alabastine—or a other water-mixed tint for that matter.

When information is sought about the character of merchant or manufacturer there are only two or thr recognized sources of such information. But when t same information is sought about a decorator, eve man for whom he ever worked is considered go authority. Self interest, therefore, would indicate th the decorator should so do his work that every custom will speak well of him.

Mr. Dealer, why not try a "Dollar Day" as the mea of putting a little life into a dull season? Here's place where a little advertising usually brings big r turns.

Adding glue water will prevent plaster of Paris fr setting too quickly.

The decorator who leaves his ropes hanging to building for several days after the job is finished a allows them to become soaked with water, is burni his good money. Cordage should be stored in a d place and taken care of. Merely drying out the o side of ropes accomplishes nothing; it is the rotting the wet fibres inside that does the damage.

Benzine or naptha in which oil-soaked brushes ha been used, will show a sediment at the bottom of t container. Don't allow the brushes to fall into th sediment as there is no way to clean it out of them.

Alabastine Co.,

Am sending 250 labels. Please send check for san Will you please see that I get the book Brush & Pa Am using Alabastine all the time now and find it do the best work. I remain,

H. CATLING, Wash.

Well Intended Suggestions

Devise a system for handling your work—and stick it. Any old system—even a poor one—is better than ne at all.

"The best boss I ever had was one who never gave order. But you can bet that his "suggestions" ays were followed—and cheerfully, too."—A Veteran urneyman Decorator.

Keep your place neat. This applies with equal force both store and paint shop. The painter with the ppy, disorderly shop is practically warning everyone o enters it that his work is likely to be of the same aracter. The clerk in the untidy store not only loses ne amid all the disorder but he offends many a cus-ner, particularly women who pride themselves on ng good housekeepers and who, therefore, are quick notice a "slipshod" store.

Generally an attractive new store front, with a couple light, inviting windows not only improve the appear-ce of the store but makes a decided change in the nthly balance sheet.

A fine job for a rainy day is to take out your brushes, rticularly those used for varnish and other careful rk, and give them a good combing. By this simple thod you will remove much of the dead, surplus gum hering to them, remove the loose hairs with the comb stead of on the work and make the hairs lay better.

There isn't a more senseless action in all this world an that of a decorator, known in his locality as a good d conscientious workman, cutting a reasonable esti-ate to get a job. Make your figures carefully, not for-tting the overhead, and then stick to them. You'll e a job here and there it is true, but you won't lose y money in the end; in fact you'll be ahead in the ng run.

A decorator in a small Iowa town gave his daughter small but good camera for her graduation present. aving a pride in her "daddy" and his work, the girl otographed every house he painted and one day pre-nted him with a small portfolio into which she had sted prints of the photographs she took. Since that ne Dad never starts after a job without that port-lio in his coat pocket and he says it's the most valu-le aid in solicitating work that he ever saw.

"Hawkins' Hand Made Baits" was a neatly lettered gn that attracted the attention of a city fisherman at e of the little lakes in northern Indiana... Inquiry veloped the fact that 'Hawkins" had a little foot pow-lathe in his home on which he turned up scraps of ft pine and enamaled them with flashy colors. Any sherman who landed a big bass on one of those baits ould swear by it forever thereafter and spread its me among his friends, to the great advantage of awkins, regardless of the fact that the same fish ight have struck a totally different bait. Why wouldn't is be a good odd-times job for a painter? Place them consignment with sporting goods dealers until a de-and is established and they'll buy them outright there-ter.

"I may not stack up very high as a jedge o' hum nature," said Al A. Bastine, "but I know better'n leave two brilliant conversation painters alone on same scaffold."

Glass can be frosted by rubbing it with sand powdered glass in a small muslin bag, or with powde grindstone grit and water.

Editor of Brush and Pail:

I have been a user of your product, Alabastine, fo great number of years, and a constant reader of Bru and Pail for about six years, and wish to thank you its most valued information.

I would like to know direct or through the items Brush and Pail, proportionate and formulas stippling floors and walls in distemper color.

W. C. SCHAFER, Pa

FOR SALE—Complete set of painters' ladders, to etc., including set of Bauer extension ladders a planks. One hundred and fifty dollars buys the ou in a South Dakota town of fifteen hundred populati and no competition. Getting dollar an hour, plenty work. Sickness reason for selling. Write R. H. M geson, care of The Alabastine Co., Grand Rapids, Mi

Enameling Refrigerators Inside

Many an otherwise good refrigerator is discard merely because the inside enamel is in bad condit and no painter in the community has let it be kno that he understands just how to refinish such a j There is enough of this work in nearly every village justify at least one painter running a small adverti ment in search of it. Try that method, and when y get your first job, go about it like this:

If the zinc or galvanized lining is bright, apply fi a wash made of one part of weight of copper chlori one part of sal ammoniac, one part of hydrochloric ac all mixed in sixty-four parts by weight of water. T will oxidize the surface of the metal and when it is remove the dust with a duster.

Now apply your enamel paint, which should be pu zinc white ground in white varnish and thinned brushing consistency with white varnish. A dem varnish is not so good for this purpose as the so-call white enamel varnish.

Be careful to allow one coat to dry thoroughly befo applying another and do your work in a warm but w ventilated room, leaving the doors of the refrigera open till the enamel is thoroughly hardened.

Even when the drying process has been complet however, there still will remain an odor of turpenti This can be disposed of by slicing some large onio placing them on dishes and setting them in the co partments of the refrigerator. When the onions come discolored it will be found that no turpent odor remains.

Alabastine Co.,

Enclosed please find 329 Alabastine tags for wh you may mail us check. Respectfully,

EST. L. R. SASSINOT, La

Finishing Radiators in Glossy White

beautiful permanent gloss white can be obtained on
n room and other radiators, particularly if heat can
applied to bake on every coat. The priming coat
uld be applied only after all the old paint and scales
e been removed with old files and wire brushes and
hed down with benzine. This coat should be flake
te in Japan thinned with turpentine and allowed to
hard. Make the second coat of French zinc in
iar varnish and thinned with turpentine, with about
ablespoonful of white enamel varnish to a pint of
thinned paint to produce a touch of eggshell gloss.
ish with French zinc in damar varnish thinned to
sh well with a good pale baking varnish. If heat
not be obtained, each coat must be given plenty of
e to dry.

Engine Or Stove Pipe Enamel

good stove pipe or automobile engine enamel is
de by melting 10 pounds best Trinedad or Cuban
haltum in an iron kettle over an open fire. In the
antime, warm 5 pounds boiled linseed oil and when
asphaltum is melted add the oil, stirring well until
roughly mixed. Now carry the mixture, still warm,
afe distance from the fire and there add 2 gallons
turpentine or a good turpentine substitute. Half-
t cans of this sell readily at 15 cents each with a
od profit to the man who makes it and the dealer
o sells it. It wears well under reasonable heat, but
course no paint will withstand a red heat.

Matching Iron Pipes With Trim of Room

Many decorators can recall complaints that have
sen from lead or iron pipes changing their color after
ving been covered carefully to match the interior
m. This is due, of course, to the sweating which
eps the outside of the pipes always moist, under
ich condition there is no oil or varnish paint that
l not discolor, or even crack and peel off. The best
thod that has been found for handling such work is
drain the pipe of all water and allow its outside
face to become thoroughly dry. Then coat with a
od spar varnish which has been so thinned with
rpentine as to dry almost flat. The object of this
rnish coat is to keep the paint coats, which follow,
om contact with the metal. When the varnish has
ed hard apply the paint of same color as the room,
ing careful to drain the pipe as before and allowing
to dry thoroughly. This must be done with every
at if more than one is applied.

Coating Galvanized Iron

Paint applied by the usual process will not adhere to
lvanized iron. Decorators know this by painful ex-
rience, yet some of them continue to leave a trail of
gged work behind them. There isn't any excuse for
is when the following remedy is so simple and so
expensive:

Use a glass or earthenware jar for a container—
etal will not do—and in one gallon of soft water mix
ounces copper nitrate crystals, 2 ounces copper chlor-
e crystals and 2 ounces sal ammoniac. Stir occa-

sionally until all the crystals are dissolved. Then 2 ounces of crude or commercial hydrochrolic acid, c up in bottles until used.

When applied with a soft brush, the action of acids will turn the surface almost black but this change when dry to a dark gray, making a coating t will cling tenaciously, through heat, cold or moist and without corroding the metal. The paint can r be applied over this and you have a job that will l

What Was the Trouble?

A brother painter from Montana writes us that h doing a large amount of Alabastine-Opaline Proc work, but on one job where he wanted to size and v nish, making the walls washable, he had trouble applying the varnish with the Opaline colors cutt through.

We have suggested to him, and this may be interest to others who may have had trouble of t kind, that in mixing the Alabastine for the Opa work, it is mixed a little thinner than the regu directions call for, for wall work. That in this wa little of the body of the goods has been cut out an will not stand to much rubbing.

We have suggested that where the Opaline work sized to hold out the varnish afterwards applied, t the sizing coat should be made thin, say something three and one-half ounces of gelatine glue to two qua of water, flow this on, brushing as little as poss and instead of trying to do the work with one c when this is dry, go over with another thin coat of glue size. In this way, the surface is sure to be v covered and the objections of cutting up that mi follow from a thick glue sizing would be overcome.

There might be, in the Opaline colors, when used trifle of this size mixed in to strengthen and still furt prevent cuts.

We would be glad to hear from any of our frie who have had experience along this line, whether c satisfactory or unsatisfactory nature.

An austere woman was lecturing a body of h school girls on the uselessness and wickedness of flapper. After she had said that they were not fi become the mothers of the next generation, she loo at a bobbed-haired little girl who had roughed powdered her face rather heavily and deman "Young lady, what do you know about babies?"

For a minute the little flapper looked startled. T she blushed a fiery red, "Well, lady," she stamme "I've stopped believing in the stork."

It's Great To Be An Uncle

A little boy from Canada, who had never see negro, was riding in New York with his uncle w he spied a colored lady.

"Uncle, why does that woman black her face?"

"She doesn't; that's her natural color."

"Is she black like that all over?"

"Why, yes," uncle replied.

The boy looked up beamingly at his uncle. "(uncle, you know everything, don't you?"—Exchang

BRUSH & PAIL

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The Monkey Glands

I keepa da monk and I playa da org
And I maka da plenty mon.
Da monk do da dance and passa da cup
And maka da keeds da fun.
Witouta da monk, I maka no biz
And panic will come instead.
Oh, what will become of Italian boy
When all of da monks ees dead?
Eet maka me sick by da heart to know
They cuta da monk for glands,
And they wil be after my monk, too.
Dees ees a helova lands.
Oh, why not they carve up da hippopot,
That mountains of flesh and bone,
Da lion, da snake or da elephant,
And leave-a da monk alone?
Da times will not be what they used to is
Withouta no monk and cup;
Oh, why not they carve up da poodle-dog
Or some other rich man's pup?
My heart, she ees very sad today,
No song by da night I sung.
Oh, why should they keela my leetle friend
To maka da old man young?

ALABASTINE OPALINE PROCESS BECOMING VERY POPULAR

The people generally are learning of the Alabastine paline Process of decorating, and there is a constantly creasing demand for this kind of work. Elsewhere Brush and Pail we are telling practical painters and corators something more about this style of work, hich has been so frequently and prominently brought their notice, and the same leaflet enclosed herewith owing actual work done with Alabastine as it will pear on walls is going to over twenty thousand prac-cal men at this time.

Property owners are favorable to this kind of work. ery many of them want it; it furnishes something w and absolutely up-to-date; it is not prohibitive in rice and all that is required is educating practical men feature the work and to a realization of the new corative possibilities that are opened to them and the pportunity for them through pushing it to make reater profits.

We are sure that any Alabastine dealer can increase is business and sales of Alabastine by working in co-peration with the local painter and by giving his cus-mers the information that will conduce to an intelli-

gent understanding on their part of just what the Alabastine Opaline Process of decorating means to them in the beautifying of their homes and buildings.

We are getting many letters from practical men, telling us of their various methods of featuring this work, and the increased profits that they are making. You would be astonished at the interest expressed by people owning fine homes and large buildings. Are you sufficiently well informed on this Alabastine Opaline Process of decorating that you can give your interested customers an intelligent idea of same? May we not for this coming year, Mr. Dealer, co-operate with you as well as practical painters in featuring a style of work that will increase your sales and your profits?

D. I. PRINNEY, Sales Manager.

60 Per Cent Buy Advertised Goods

The American people have been educated to "buy brands" and no fund of good will can endure or grow unless this penchant be recognized and catered to.

An impartial investigation made recently by the National Trade association shows the interesting result THAT ONLY ONE PERSON IN 30 BUYS GOODS NOT ADVERTISED. It shows further that six persons out of every 10 buy advertised, standardized articles of merchandise even at a higher price than merchandise of the same sort that hasn't behind it the advantage of advertising.

"When you go into a store and find two articles of similar nature for sale at the same price, one of which is a nationally advertised article and the other an unadvertised article, which do you purchase?"

This was one of the questions asked in the National Trade association investigation. Read the answer:

APPROXIMATELY 87.67 PER CENT BUY THE ADVERTISED ARTICLE; 3.6 PER CENT BUY THE UNADVERTISED ARTICLE AND 8.8 PER CENT WERE NONCOMMITTAL.

"When you find two similar articles for sale at different prices, the unadvertised article being priced lower than the advertised article, which do you buy?"

That was query No. 2 in the association investigation. Here's the answer:

About 60.6 per cent of the persons questioned buy the advertised article; 24.2 per cent buy the unadvertised article, and 15.2 per cent were noncommittal.

DOESN'T THIS SHOW CLEARLY THAT ADVERTISED GOODS ARE EASIER TO SELL, WHEN MORE THAN 60 PER CENT OF 100 AVERAGE CONSUMERS WILL BUY THE ADVERTISED ARTICLE, EVEN AT A HIGHER PRICE?—The Kansas City Trade Builder.

Lots of men would leave their footprints
Time's eternal sands to grace,
Had they gotten Mother's slipper
At the proper time and place.

What Discounts Mean to Retailers

The following table covers the average discounts owed in various lines. Study it. Consider how much costs you to lose discounts and you will gobble them like a hungry chicken gobbles up corn:

2% cash, 30 days net equals 24%.
3% cash, 30 days net equals 36%.
5% cash, 30 days net equals 60%.
2% 10 days, 30 days net equals 36%.
3% 10 days, 30 days net equals 54%.
5% 10 days, 30 days net equals 90%.
2% 10 days, 60 days net equals 28.8%.
3% 10 days, 60 days net equals 43.2%.
5% 10 days, 60 days net equals 72%.

Many retailers pay little or no attention to their discounts. You should realize what discounts mean to you, in particular if you overstock, and therefore cannot get your turn-over in time to have enough money on hand with which to pay your bills as they fall due and thus get your discount.

The Greatest Things

The greatest sin—fear.
The best day—today.
The biggest fool—the girl or boy who will not go to school.
The greatest deceiver—one who deceives himself.
The most beautiful woman—the one you love.
The greatest mistake—giving up.
The most expensive indulgence—hate.
The cheapest, stupidest and easiest thing to do—finding fault.
The greatest trouble maker—talking too much.
The worst bankrupt—the soul that has lost its enthusiasm.
The cleverest man—one who always does what he thinks is right.
The best teacher—one who makes you want to learn.
The best part of anyone's religion—gentleness and cheerfulness.
The meanest feeling—jealousy.
The greatest need—common sense.
The best gift—forgiveness.

—Michigan Tradesman.

Frosh (after attending a hygienic lecture): "Some terrible things can be caught from kissing."

Second Frosh: "Right! You ought to see the poor fish my sister caught."—Cornell Widow.

Carried To Extremes

Little Pauline was very rough with her pet cat; deaf to all admonishings. Her mother decided to punish the child in the same way that she misused the cat.

Pauline slapped the cat, and mother slapped her. Then she bit the cat, and was promptly bitten in return. She thought a few minutes, put the cat on the floor, and stepped on his tail.

"Now, mamma, what y'u goin' to do?"

Selling At Cost Is a Sure Route to Bankruptc
Price-Cutting Is Peanut Salesmanship

The price cutter is worse than a criminal. He is fool. He not only pulls down the standard of his good he not only pulls down his competitors; he pulls dow himself and his whole trade. He scuttles the ship i which he himself is afloat.

Nothing is so easy as to cut prices; and nothing so hard as to get them back when once they have bee pulled down.

Who gets the benefit of price-cutting?

Nobody.

The mon who sells makes no profit; and the ma who buys soon finds himself getting an inferior articl

No manufacturer can permanently keep up the stan ard of his goods if the price is persistently cut. Prett soon he is compelled to use cheaper materials, and t cut down the wages of his workers.

The man who cuts prices puts up the sign: "Th way to the junk heap."

He admits his own failure as a salesman. He admit he has been defeated according to the Marquis Queensbury rules of business.

He admits he cannot win by fighting fairly.

He brands himself a hitter below the belt.

If the business world were dominated by price cutter there would be no business at all.

Price cutting, in fact, is not business any more tha smallpox is health.—Standard Oil Magazine.

YOU CAN'T DISCOUNT BILLS WITH "STICKERS"

There is at the bottom of every retail business simple mathematical factor which is as big as the bus ness itself but which—big as it is—frequently is ove looked.

This factor is that goods in stock must move off th shelves before they can pay for themselves. Can an thing be more simple than that? Yet in every con munity there are dealers, some of them petty har headed men, too, who are missing discounts near every month and can't seem to find the cause of th money scarcity. As a matter of fact, an analysis many stocks shows that the fault almost invariably li in exactly the same place—too much slow-moving me chandise.

Another thing that some merchants seem unable grasp is the fact that of two dealers with the san overhead and the same opportunities for trade, one wi make money although the actual cost of his mercha dise runs a little higher than that of his competitor stock which shows a net loss at the end of the yea

The answer is that one dealer handles, as a rule, lin that are well advertised and therefore must be of bett quality in order to back up the manufacturers' inves ment in advertising. There is a steady demand and th merchandise turns itself into cash in time to meet th bills for its cost and in time to make room for mo goods that are fresh and easily saleable.

ow, while one dealer is paying a little more for his chandise, he is taking his discounts every month, 2 per cent 30 days is 24 per cent a year, which, in lf, is a very comfortable little profit. Besides, this ler enjoys a gilt-edged credit, and whenever it is sible for any dealer to get a shade the best of it, generally is the man.

o through the stock of any dealer who has failed in iness and note the character of his merchandise. A ge percentage of it will be found to be out of date, lf-worn, unknown brands. The unfortunate dealer bably will tell you that this is because a bone-headed lic couldn't recognize a bargain when it was offered, cleaned the higher priced goods out of the stock ile neglecting others which, in the dealer's opinion, e just as good at less money.

Bring your analysis down to brass tacks and you will l that the direct cause of that dealer's failure was that his customers didn't appreciate real bargains that they insisted on having merchandise that they w something about while the merchant persisted in ering them goods that cost him less and therefore ld be sold on a strictly price basis, with quality ning a poor second.

The dealer who has very much of his capital tied up slow-moving merchandise is decidedly out of luck l he is certain to continue out of luck so long as he sists in carrying that load. There are very few unad-tised goods that will be worth as much in the future they are worth right now, therefore now is the best ne you will ever have to turn them into cash. A se-out of any line necessarily involves an immediate s but it is better to take that loss now and get your ney to work again than to scatter the loss over sev-al months and years with the load growing heavier ery day.

The wise merchant who finds himself in this position ll move mighty fast. He will start a "sale as is a le," and he will kick those "stickers" out at any price can get. With his stock cleaned up, the goods on his elves will be assets instead of liabilities and there-ter he will buy, not with a view to a big immediate ofit on each sale, but with the idea of small indi-dual profits on rapid turn-overs and invariably onthly discounts. When in doubt he will buy adver-sed lines and he will adopt the policy of tying his ore up closely with the manufacturer's national ad-rtising, even though this will involve a little local lvertising of his own.

A stranger in town said, "Mister, can you tell me here the churches of the town are located?" The wag plied: "The synagogue is next to the bank; the piscopalian is over by the theatre; the Presbyterian is ithin two doors of the cold storage; the Baptist is wn by the river; the Methodist is next door to the as plant." By deduction, we would find the Com-unity church next to the town hall and Unitarian urch opposite the high school.

WINDOW BACKGROUND FEATURED I THIS ISSUE

Alabastine is an important unit, although not a dor inating factor, in the stock of any dealer handling pain and oils.

The Alabastine Company, with that thought in min has for some time been considering what could be fu nished to Alabastine dealers that would give an artist and cheerful background to any display of goods dealer might desire to feature in his window, th would not detract from the materials displayed n obscure the light.

This background display will arrest attention, crea interest and sell goods. It is an added feature interest, can be permanently used and with it paint varnishes, paper, brushes, tools or a display of a merchandise can be made more interesting.

In using this with a display of Alabastine packag or with any other products, a dealer can know that l is advertising his business and stock generally, and n giving his window exclusively to any one product.

We will soon be in shape to furnish these to t trade, sent free with all charges prepaid. While we not have an unlimited supply, the dealer who writes now will be taken care of for early spring. Send yo orders now, please. ALABASTINE COMPANY.

SUBSTITUTION DOES NOT PAY

James L. Denroville, with twenty-five years' expe ence in the drug business, has this to say in t "World's Retailer":

"Some druggists who have educated their men, unfo tunately have the idea that it pays to have the employees attempt to sell their own private brands, controlled lines when advertised items are called fo and their training is very largely based upon this ide When to this is added the giving of commissions these goods, a very considerable amount of dissati faction is caused.

"Take the case of a customer who comes in and ca for an advertised brand, having been impressed by t points of excellence of the article asked for. The cle may out-talk the purchaser and cause him to take a other article which the clerk desires to sell, but in large number of cases, when the customer reaches hom he will feel that he has made a mistake in not insisti upon the article desired. This, in my opinion, resul in a very much larger number of the goods thus so being returned than is the case when the article ask for is promptly supplied.

"Every one of us has heard the statement, 'I w not trade at this store because the clerks always try sell me their own goods or lines which they control.'

"The first thing to teach a retail salesman is that l is paid to serve the customer. If the latter deman

neritorious, advertised article (and most of them are ritorious) it is to the best interests of both customer l storekeeper to see that he (customer) is supplied h the item.

Take a man who is sent by his wife to buy a certain icle. She will naturally make fun of him if he comes ne with a brand other than that which he had in- ded to purchase. And the average man is annoyed such ridicule. Even though the goods substituted the clerk have a guarantee in back of them the pur- ser is apt to be dissatisfied. In many instances he ll send to the store for a refund of his money and ll discontinue his patronage."

IE KIND OF STORE IN WHICH PEOPLE LIKE TO SHOP

The store whose main idea is to serve as well as to l.

The store with polite and courteous salespeople.

The store with home-like and hospitable atmosphere.

The store where courtesy is a motto and good cheer asset.

The store which is liberal, friendly and honest.

The store where stocks are carefully arranged, so that ere is no trouble in finding just what is wanted.

The store which appreciates the value of a minute d reduces delays to a minimum.

The store which makes few mistakes, and rectifies ose that are made with good grace.

The store where there is never an effort to persuade customer into buying something he does not care for.

The store where the customer will always find the me free, willing service, no matter whether the pur- ase is $1.00 or $100.00.

The store which considers no transaction closed until e customer is thoroughly satisfied.

The store which considers the customer's good will orth many times the profit made on any one or a zen sales.

The store where there is never an effort to palm off mething unbecoming to a customer, because of an tra profit there might be in doing so.

Are They?

The most religious state—Mass.

The cleanly state—Wash.

The most egotistical state—Me.

The sickliest state—Ill.

The most maidenly state—Miss.

The most medical state—Md.

The most paternal state—Pa.

The mining state—Ore.

The bunco state—Conn.

The deep in debt state—O.

The coy state—La.

The oldest state—Ark.

"Team Work"

Is your organization lined up for "team work? Does the machinery of your business run smoothly whe you are not there? This thought was suggested by local merchant tailor when in a conversation he saic "If I was going to Chicago tonight, it wouldn't be neces sary for any of my men to know where I was until got back—they know how to run this business." Tha is real organization.

Too many merchants do not have their assistant really organized—they do not pass around enough o the responsibility—they do too much work and nc enough directing. As an automobile distributor tell of a call on one of his dealers: "There they were, bot members of the firm, unloading a car load of autom biles, when they should have been out selling them having less expensive men do the unloading."

If you are in this "business rut" get organized. Mak yourself the captain in charge, do the planning, an have your lientenants carry out the orders. It is nc how much work you do, it is the number of plans yo put into operation that makes for bigger business—Th Popular Storekeeper.

Shelf-Warmers

The dealer has no room for them these days.

He must move his goods—and move them quickl He cannot afford to tie up capital on slow-moving mer chandise.

The quick-moving product is the product that i pushed. The manufacturer who gives dealer suppor in moving it is the one who gets dealer support.

The retail dealer needs help today—needs it badl There must be concerted effort for the one big sellin tug.

The most effective aid the manufacturer can give th retailer now is good quality goods, best possible valu for the money, prompt shipments, faithful service an intensive advertising service which increases his vo ume by quickening his turn-overs.

All of these advantages, besides others of less impor tance, you secure in ample measure by dealing wit houses which are good merchandisers and are faithfu friends to the retail trade.

No Hurry

The telephone bell rang with anxious persistenc The doctor answered the call. "Yes?" he said.

"Oh, doctor," said a worried voice, "something ha happened to my wife. Her mouth seems set and sh can't say a word."

"Why, she may have lockjaw," said the medical ma

"Do you think so? Well, if you are up this way som time next week I wish you would step in and see wha you can do for her."

Same with wives as with automobiles: It's not th original cost, but the upkeep.

The Way It Goes

When I was young and full of sap,
I knew a durn sight more than Pap.
I was a wonder and a freak,
And perched upon the topmost peak
Of wisdom, and things great or small,
They didn't puzzle me at all.
I felt when I was dead and gone
The world at large could not go on.
But lately I've begun to find
I have no special strength of mind.
Today my son is full of sap,
And knows more than his poor old Pap.

—Tennyson J. Daft.

ARE YOU CASHING IN ON THE ALABASTINE OPALINE PROCESS WORK?

There is no method of decorating that is meeting with such popular favor among property owners everywhere as the Alabastine Opaline Process of decorating. Wherever this is properly brought to the attention of property owners they admit that it is unusually artistic, and immediately ask, how expensive is it, and where can I find a man to do the work?

Every practical decorator and painter who has given this consideration, who has tried it out in an experimental way, must know that the process is neither intricate nor expensive, that it is something that any man with the regular Alabastine that he has always used with no extra expenditure for tools or equipment can satisfactorily do this line of work. It is also a style of work that enables him to make a very nice margin of profit.

On the other hand, you can give to your customers more artistic results and secure greater profit for yourself than can be obtained in any other way at a price that is at all in line with this class of decorating.

We are enclosing to you in this issue a sample of paper done with regular Alabastine and which represents but one of the innumerable effects that may be worked out in carrying out a proper color scheme that would be in harmony with the surroundings in any rooms or building in which you may operate. We are also elsewhere telling you just how this work was produced on the enclosed sheet and the Alabastine colors used.

We have, through out extended advertising, brought the Alabastine Opaline Process of decorating to the

attention of thousands of property owners, and th question we are now asked is, who in my town o vicinity can I get to do the work?

It is up to you, Mr. Decorator, if you are featurin this class of work and are in position to take care of an jobs that may come to you, please let us know wha your experience has been, and how familiar you hav become in working this process. This is exactly th time of year when you will have the most time, the bes opportunity to experiment with and become proficien in this work and the degree of proficiency that yo acquire will determine how much real money there i in it for you.

May we not co-operate with you, making 1923 great, big, wonderful year for all of us? We ar anxious to do so, for if we can help you make mor money we will profit thereby.

ALABASTINE COMPANY.

AL AS A DOORBELL RINGER

"Dad, Joe Briggs says you're a doorbell ringer ar if you wasn't sich a hog, mebby the rest o' the painter in this town could get enough work to keep their fam ilies," remarked young Hank from one end of a swing ing scaffold to his father, Al A. Bastine, seated on th other end.

"Looky yere, you slack-jawed young pup," replied A wrathfully, "how many times have I got to tell you t stay outa that there pool room o' Bill Duffy's?"

"Who's been tellin' you I ben in Duffy's pool room?

"Nobody don't need to tell me; when you start ped dlin' some o' Joe Briggses' yawps to me I don't haft be tol' where you get 'em. Duffy's pool room is wher Joe Briggs lives at. When he sees his fam'ly he's onl jest visitin', as you might say."

"Well, it was rainin' yestiddy an' I didn't have no wheres else to go," protested Hank. "Sides, they was lot more painters there, too. Painters kaint do nothir when its rainin'."

"Kaint, hey? Well times o' bad weather's jest whe yer pap's buildin' up his repitation as a door bell me chanic. Don't never overlook this, young wisenheimer when I'm a-trottin' round from house to house, I'm gitten a job er two here'n there. An' it's them extr jobs that hacks a few chunks offen the morgige on m home an' yourn." If I kin go 'long an' git ahead little thataway, I'm willin' Joe Briggs sh'd think I'r one o' them reg'lar Swiss Bell Ringers, same as wha performed at the oprey house some three years ag nex' corn huskin'. Es fer keepin' fam'lies, Joe Brigg keeps his'n guessin' about fourteen months out o' th year, an' that's about es fur es his keepin' goes.

"While Joe Briggs is tryin' to stretch a Queen ar a six spot into high, low, jack and the game, I'r a-single-footin' around with a Alabastine-Opaline boo o' samples show'n some o' these here titewad prop't owners how they kin make a dimes-wuth o' Alabastin

look like a dollars-wuth o' highbrow art work on their walls. While Joe Briggs is decoratin Bill Duffy's pay-when-you-kin slate with chalk marks I'm a-makin' a repitation 'mongst my neighbors for suthin' more'n a seven-up slicker."

"Well, you're a hustler, Dad; they haint no denyin' that," conceded young Hank.

"You betcher life I am" replied Al. Hustlin's what got me a house o' my own an' got me elected deakin in the church an' I don't give a dam who knows it."

ABOUT THE "JUST AVERAGE" DECORATOR

There can't be much argument over the statement that the backbone of the decorators' trade is the man who plods along doing good average work and making the average living. But he's the fellow who must meet the heavy competition because there are so many of him.

The poor decorator gets his work on a price basis. The business the good decorator won't take or lacks time to handle is grist for the dub's little mill. If he'd be contented with that, he wouldn't bother anybody. But he isn't. He's continually after the business of the better man and his willingness to work for a bare living income loses money for everybody in the trade.

The better-than-the-average decorator is the man who is sitting on top of the world. The best business of the community comes to him voluntarily. The men who have money want his work because they know it will be well done and they're wiling to pay for it. Within reasonable limits he gets his own price and he prospers accordingly.

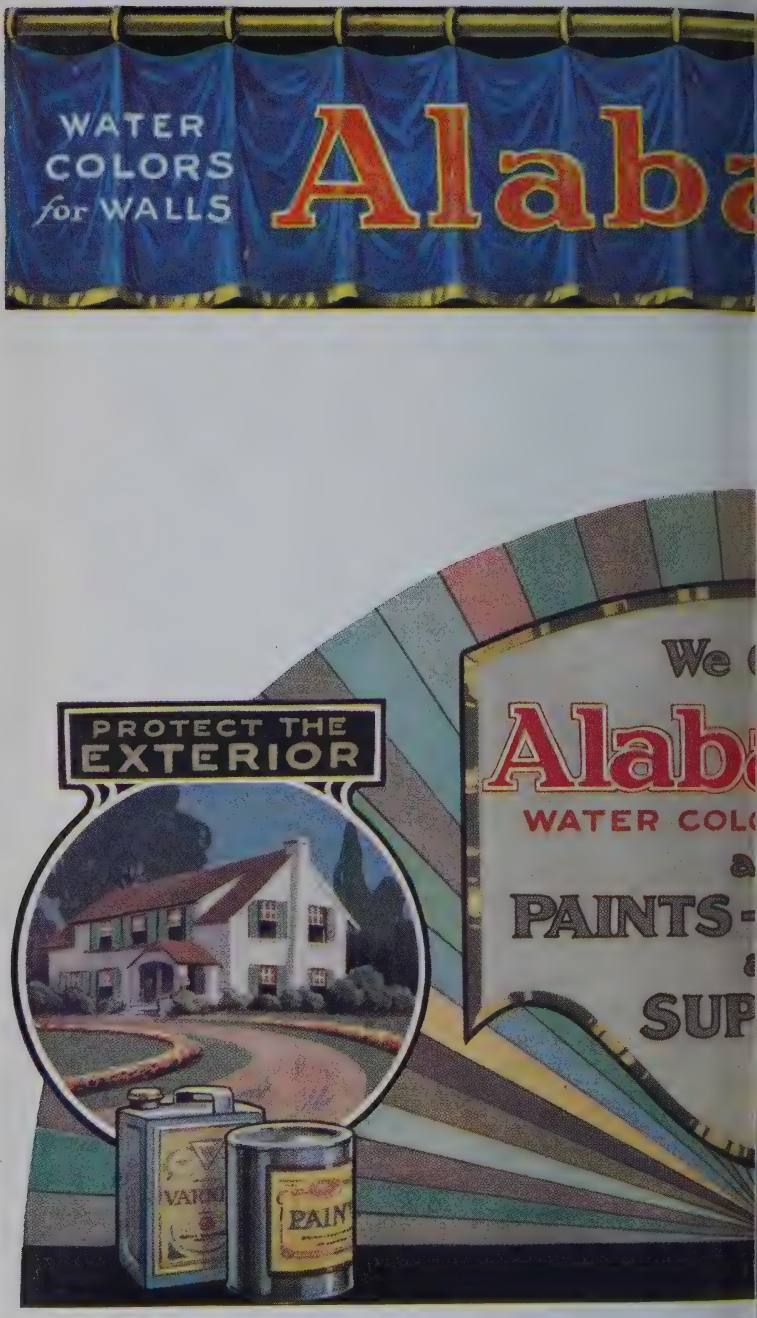
In nearly every community there are a few of these leaders. How did they attain this position? By conscientious work, of course; but do you think they gave all their attention to workmanship and none to materials? As a matter of fact such men are just the sort that insist on using only the very best that the market affords. They do this because they're looking many years beyond that particular job and they want the confidence of their customers in the future.

A contractor was called to redecorate a church for a struggling, poverty-stricken congregation. He used Alabastine, although not specified, and rendered a bill that netted him less profit on the job. A friend who knew that a fair sort of job could have been done with kalsomine at a slightly lower cost, asked the decorator why he had used Alabastine.

"Because I'm an Alabastine QUALITY decorator," he replied, "and I can't afford to use anything else."

That's one of the reasons he's a leader in his community.

"What is that peculiar odor I get from that field?"
Farmer—"That's fertilizer."
Lady—"Oh, for the land's sake."
Farmer—"Yes, lady."



New Window Di

Size 30

Lithographed

Attracts Attentio

(FOR PARTICU



lay Background

inches

Ten Colors

Sells Goods

SEE PAGE 6)

JUST HOW THE ENCLOSED ALABASTINE OPALINE SAMPLE IS PRODUCED

The enclosed sample showing the Alabastine Opaline Process is made by using the regular shades of Alabastine applied to paper just as it would be used if applied to a wall surface.

The background color on the wall, Alabastine No. 54, is mixed and used just as a first coat for any plain surface would be applied. When this is dry it may be followed by the first coat in Opaline work, which in this case is Alabastine No. 31 put on with a sponge and by the time you are over the surface with this color it may be followed by the second color in Opaline, which as shown in Alabastine No. 52. The whole work may be done rapidly with no long waits between coats, and when completed you have an effect that will please your customers and make you friends.



DIRECTIONS FOR PRODUCING ALABASTINE OPALINE EFFECTS

For the background or first coat, apply Alabastine in the usual way, mixed according to directions on package. For producing the Opaline or mottled effects, secure a good quality sponge, firm but with coarse or fair sized openings. Cut the sponge straight and evenly across the grain so as to produce a flat or level surface. Mix the colors desired, one or more of them according to the work to be done in separate dishes, mixed somewhat thinner than for regular work, about the proportion of two pounds of Alabastine to three pints of water.

Dip the flat surface of the sponge in the mixture to be used and squeeze out so as not to have too much material on the sponge. Have a small piece of glass, tin or some smooth surface, on which dab the sponge so as to get the Alabastine well distributed on surface of sponge. Then stiple or dab same on the wall, first one coat, and by the time you have gone over the wall surface, another coat over this color may be applied in the same way.

For this Opaline effect one pound of each color used will probably be found sufficient for a medium-sized room. These color effects may be carried out with plain

HAT THEY THINK ABOUT ALABASTINE
JUST A FEW SELECTED FROM MANY

abastine Co.

Dear Sirs:—I am mailing you today by parcel post istered, one thousand names. Please send me $30.00 ck for same. The firm I work for done six city ools this summer.

CHAS. P. KRETCHMER, Pennsylvania.

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abastine Co.

Gentlemen:—Am sending you in separate package 693 abastine words for which please send me your check $20.79 as per your offer of $3.00 per hundred.

Thanking you in advance AND FOR MANY ECKS RECEIVED FROM YOU HERETOFORE, I main,

Yours truly,

A. G. CUTHBERT, New Mexico.

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abastine Co.

Gentlemen:—I am sending you 449 Alabastine trade-rks which I have used this summer and which I derstand you redeem at 3 cents each. Kindly send check for $13.47 and oblige. I am an old-time nter by trade and have used Alabastine for years.

Yours truly,

A. I. WIGGIN, S. Dak.

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abastine Co.

Gentlemen:—I am enclosing 547 Alabastine words for ich please forward check for $16.41.

Thanking you in advance, I am

Yours truly,

C. J. BORNE, Louisiana.

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abastine Co.

Gentlemen:—I sent you in a package a day or so ago 0 Alabastine labels for which please send me cash 5.00 as I have all the brushes I need at present. I e Alabastine best of all wall coating and use it nereever I can, and Brush and Pail is good.

Respectfully yours,

E. L. SHOTWELL, JR., Virginia.

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abastine Co.

Am sending in 100 Alabastine labels by parcel post r which please send check for $3.00.

Have just finished up three large jobs on which I ve used over 800 pounds of Alabastine with very tisfactory results.

Please mail at once latest stencil catalog and prices, labastine tint book; also color folders.

Respectfully yours,

GEO. A. KNOKE, Iowa.

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labastine Co.

Dear Sirs:—Am enclosing this letter with 226 words labastine taken from packages. Please send check for 6.78. I have used these with satisfactory results.

Yours truly,

WM. S. HUGHES, Florida.

Alabastine Co.

I have been using Alabastine for quite a while and am sending 762 labels which I wish you would ser check for $22.86 to cover and oblige.

Yours truly,
JAMES BAILEY, S. Carolina.

Alabastine Co.

Gentlemen:—I am sending you under separate cov 300 labels for which please send nine dollars for whi I thank you. There is nothing that will compare Alabastine for economy and sanitary wall covering.

Yours truly,
H. J. RANDALL, Nebraska.

The Alabastine Co.

Gentlemen:—Enclosed please find 207 labels (Alaba tine) for which please send me your check for $6.21.

Thanking you in advance, I am,
E. W. EGERTON, Connnecticut.

The Alabastine Co.

I enclose you one hundred Alabastine labels. Plea send three dollars, as advertised in Brush and Pail, a oblige me. J. E. BRADWELL, Georgia.

Dear Sirs:—Am mailing you under seperate cov 183 Alabastine labels for which please send me dra for $5.49. Respectfully yours,
W. C. LINSER, Ohio.

Alabastine Co.

Dear Sirs:—Under separate cover I have shipped you one hundred Alabastine tags, for which please se me the sum of three dollars, and oblige.

Yours truly,
C. SLAWSON, Minnesota.

Alabastine Co.

Dear Sirs:—This comes to let you know I am sen ing by parcel post 243 large words from your Alab tine, for which I am asking you to mail check f $7.29. I have used it with much success.

JAMES E. BAILEY, Louisiana.

Alabastine Co.

Gentlemen:—I am sending two hundred and for words, Alabastine. Please send check for $7.20.

SAMUEL H. TANG, Michigan.

Alabastine Co.

Dear Sirs:—I am sending 100 Alabastine words mail. Please send $3.00 in cash as per agreement a oblige. ADOLPH KENT, Alabama.

Alabastine Co.

Am sending under separate cover 400 Alabasti labels. Please return check for twelve dollars.

Respectfully yours,
PETER H. CATSON, Idaho.

bastine Co.
entlemen:—We are mailing you today 117 Alabas- labels for which you will please send the cash— 1. We find Alabastine far superior to any wall sh now on the market.

Very respectfully,
DEWEY & MOORE, Arkansas.

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bastine Co.
ear Sirs:—I have sent you a few days ago 100 Ala- tine coupons. Please forward cash for same to ress below.

have done some 70 houses with Alabastine, both in, Opaline and other ways, which is my own inven- n, houses owned by the Standard Oil Co.

J. P. KAITNER, Illinois.

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abastine Co.
Gentlemen:—Under separate cover you will receive kage containing 100 Alabastine labels, for which ase send check to cover.

am a user of Alabastine and I think it the best ter color on the market. Very truly yours,
W. W. COBBLE, Okla.

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abastine Co.
Gentlemen:—I am sending you by parcel post 118 abastine words, for same please send cash. I want thank you again for the help and the nifty samples it me last spring. It helped land a good job doing r local theater.
Alabastine all the time.

Yours truly,
C. F. VOLLETZ, Wisconsin.

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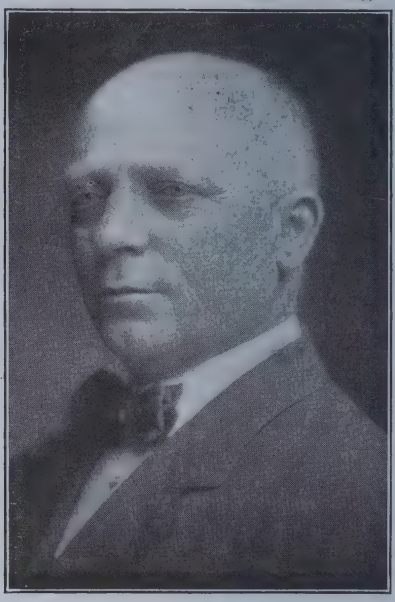
abastine Co.
Gentlemen:—I am sending you 100 labels for which ase send me check for the same. I have been using abastine for quite a number of years and find it es perfect satisfaction and none its equal.

Yours truly,
J. A. LINDBLOOM, Mont.

Teacher was explaining to the class the difference tween "abstract" and "concrete" and was endeavor- g to make her explanation very simple and clear.
"Now," she said, "concrete is something you can see, d abstract is something you can not see."
Willie looked quite enlightened, so teacher centured test her explanation. "Willie," she said, "give me an planation of something concrete?"
"My trousers," was Willie's response.
"Correct," said teacher, gratified; "and now some- ing abstract."
"Yours." —Everybodys.

PAINTING GALVANIZED IRON

To prevent paint peeling off galvanized iron, the sur- ce should first be washed thoroughly with alkali or negar.



FROM ONE WHO KNOWS THE BUSINESS

Read What the Best Known Painter and Decorator in America Says About Alabastine

The writer of the following letter is an ex-Preside of the Brotherhood of Painters, Decorators and Pape hangers of America. A man of mature years, wide e perience and recognized ability.

Mr. J. L. Hamilton, Manager,
Alabastine Company,
Grand Rapids, Mich.

Dear Sir:—I take pleasure in saying that I ha used and tested Alabastine under a great many differe conditions and I believe it to be a most meritorio goods.

I believe the Alabastine that you are manufacturi today is superior in working qualities and actual wo to any other material that I have ever tried or us

I believe that Alabastine is, as you put it, "qual goods," something different and better than ordina materials.

I believe that Alabastine as a water color is suita for carrying out any decorative scheme in the m expensive home as well as the humble cottage.

The cost of Alabastine places it within the reach all and I am not surprised to find that your busin is so rapidly increasing.

I can cheerfully recommend Alabastine to the pr tical man as a material that it will pay him to feat and advocate as well as to the property owner w desires to use a material of merit.

Yours truly,
(Signed) J. C. BAHLHORN

STAND OUT FROM THE CROWD OF "JUST DECORATORS"

)ccasionally—about once in a blue moon — there nes to the craftsman an opportunity to do a thing it will mark him as an unusual artisan. For the corator this is not easy because his customers limit n in the price they'll pay for his work. But here's at "blue moon" chance and the remarkable thing out it is that some of you decorators haven't seen before your attention was called to it. The name this big opportunity is the

ALABASTINE-OPALINE PROCESS

You've seen a sample of it in the front cover of ush and Pail. Think of the hit a room like that ould make in your own community—the attention it ould attract. How many people would ask—"What is " And then—"Who did it?" Wouldn't that make e live-wire decorator stand out from the bunch? And e Alabastine-Opaline work is as easy as falling off scaffold. Just a sponge, a brush, a pail, some cold ater and Alabastine. Why don't you try it, man, why n't you try it?

Ask your dealer—or us—for a sample book showing me of the color combinations.

Alabastine Company,
Grand Rapids, Michigan.

Never Lose Your Nerve

If you are going to die, do it with your boots on, lvises the Mystic Worker. A young doughboy was ought in from the field to the hospital. He was a lendid specimen of young manhood. The surgeon exnined his wounds, shook his head and sought the aplain.

"The boy cannot live," he said, "and I think it best at you tell him so."

The chaplain went to the doughboy's bed, leaned over id whispered:

"Doc is a little discouraged buddy. Doesn't think ere is much of a chance. Is there something I could for you, old man?"

"You mean I'm going West?" the boy weakly asked. "But he didn't say how soon, you know. Probably— there some word you want sent by me personally? ou know—I'd do it. Isn't there something I could do r you?"

The boy understood. He pointed to his coat, and said, etween painful breaths:

"My inside pocket."

The chaplain got the coat, felt the inside pocket and xtracted a pocketbook. When he held it up the boy odded.

"Open it," he said.

The chaplain found it contained a ten-dollar bill.

"What shall I do with it?" he asked.

The boy smiled grimly, as he answered:

"Bet you ten dollars that I don't die!"

The boy won.

Painting Cement

In these days of cement and stucco structures th decorator frequently is called upon to paint these sur faces and the work he does sometimes rises to haun him for months and even years thereafter.

The first trouble usually is that many decorators d not take into account the fact that raw linseed an other non-drying oils will cause cement to disintegrate slowly, it is true, but none the less surely, the resul being that ultimately the paint destroys the surface i was intended to preserve.

The next vital fault arises from a too-general mis understanding of the extreme slowness with whic cement dries. As a matter of thoroughly demonstrate fact, it sometimes requires an entire summer to drive al the moisture out of a cement wall. Now how can goo results be expected from a painted job that has allowe only from ten to thirty days for this drying-out process?

The painter with a wholesome dread of "come-backs will play safe. He will be sure, first, that he is work ing over a dry wall. Then he will wash the surfac carefully with a 7 or 8 per cent solution of muriati acid. He thus will not only clean the surface, but d much toward neutralizing the alkali in the cement. Th acid should be washed off thoroughly with clear wate and be given plenty of time to dry.

The surface is now ready for the priming coat whic should be applied thin. Use boiled linseed oil rathe than raw and add enough turpentine to make it almos flat. Increase the amount of oil for each succeedin coat and give each coat plenty of time to dry befor applying the next one.

Follow this course with stucco or cement and you ca pass that wall thereafter without humiliation or regret

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A black paint that will not scale off of steam pipe is a thin coat of lampblack ground fine in linseed o and brushed on evenly. If a higher gloss is wante apply a second coat of good drop black thinned in Japa with a high grade twenty-four hour coach varnish fre from rosin and also applied thin.

Never apply water-mixed wall tint over old whit wash. Wet the wall thoroughly and repeatedly with solution of two pounds of potash in five gallons of wat and when the whitewash is softened, remove it with scraper. This isn't very pleasant work but it's the onl way to get a good job.

KILLING WATER STAINS

When water stains are likely to interfere with tin ing, a coat of paint or aluminum bronze will furnish good base.

To Remove Whitewash

Apply with a whitewash brush, a thick paste of whea flour, in which put considerable alum. Shut the doo and let it stand over night.

What Is a Day's Work?

n view of the arguments that have arisen over the rge of some contractors who allege that the painter today measures his services by the time he puts in ner than by the work he actually does, the follow- estimates may be of interest. Brush and Pail does vouch for the accuracy of these estimates and sub- s them to its readers only as combined opinions of arge number of veteran decorators:

)ne man working alone on a ladder can apply some- ng over a gallon a day.

Two men working from a plank supported by braces m two ladders can apply about 1½ gallons each.

)ne man from swinging stages or on horses can apply m 1½ to 2 gallons.

Painting floors or walls while standing on the ground, o 2½ gallons.

)n structural steel in yard or shop, about 900 square t of average sizes can be covered, using about 2 lons of paint, which will cover about 450 square t per gallon.

How do these figures square with your expenses?

"Have you any anthracite coal today?"

"The jewelry department is on the fourth floor.—Ex.

Visitor—"How does the land lie out this way?"

Native—"It ain't the land that lies; it's the land- ents."—Exchange.

"Will you hab some pie, suh?"

"Is it compulsory?"

"No, suh, it am raspberry."—Lutheran Young People.

"Was your husband cool when you told him there was burglar in the house?" asked Mrs. Hammer.

"Cool?" replied Mrs. Gabb. "I should say he was ol. Why, his teeth chattered."—Cincinnati Enquirer.

Guest—"Noodle soup, veal with tomato sauce, and a eam puff."

Waiter (who has been at the front)—"Bowl of sub- arines, camouflage calf, hurl me a custard grenade."—)y's Life.

"It doesn't seem right," said the man with wornout oes.

"What doesn't seem right?"

"That a mere cow can afford to wear all that leather." Washington Star.

Seeking Light Late

"Now, my son," said the conscientious father, "tell e why I punished you."

"That's it," blubbered the boy indignantly. "First)u pounded the life out of me, an' now you don't know hat you done it for!"

Baltimore, Md., Nov. 5, 1922.

Editor Brush and Pail,

Dear Sir:—Being a fellow tradesman interested muc in the Brush and Pail, I notice a request from one, W C. Shafer, of Pennsylvania, for some information re garding distemper work. Whether my experience wil help or not here is what I do:

To Stipple a Floor.—The first step is to have th ground color right; that is, FLAT, not even greasy, a a painter calls it, but a flat color.

Next you can buy your pigments for colors groun in water if you wish, but I used to use beer for mixing but now I use a good vinegar and rye pigments.

For oak it will be well to try and get good clea sienna (yellow), not the muddy kind which makes th color cloudy.

The only distemper wall work I ever done was leather imitation base in red morocco leather colo The method was the same only the color was differen and when the stipple dried I varnished and waxed th base, which gave it a dull gloss and looked very ric My father has often told me that when he was a youn fellow at the trade many of the older grainers did thei work in distemper color.

There is not much of this work done now here in ou city and I know very few of the old masters who kno how to grain in distemper; however, wall work shoul not present a harder job than floors only this: one ma put on the stain and the other do the stippling. I d many floors and stairways this way and very often d woodwork in whole rooms, and find it very satisfactor You must, however, use a good varnish over distemp color, as that is the only protection. On a floor tw coats of varnish is best. This work never fades as t my knowledge and dries good and hard, which is ver essential, especially on an old floor which has bee painted or finished before.

Brother Schafer knows how to mix the colors ver likely, just don't add too much liquid in the beginnin to mix the pigment.

I will gladly answer a few more questions the broth does not understand if he will write me, because I gue you will condense this epistle quite somewhat, but hope it will help some.

Hoping to hear from you, I beg to remain,

Very truly yours,

JOHN N. MILLER.

Church Usher (confidently)—"That woman I ju seated is Mrs. Stuckup. She had me sent around to th back door when I called one day on a business erran Made me transact the business through a servant, to But I've got even with her."

Friend—"You have given her one of the best pew in the church."

Usher—"Wait half an hour. She's right where stained-glass window will throw a red light on h nose."—London Ideas.

Wants a Position

want a place in your store.
will be one of your greatest workers.
will get new business for you every day.
will always be on the job.
will be on hand before the store opens in the morn-
.
will stay and work for you after all others have
te.
will always be enthusiastic about you.
will tell everybody about you and your merchandise.
will increase your efficiency many times.
won't ask you for a cent of salary.
am absolutely necessary to your business.
am the Window Card.

Slow Paper

Eugene Field was always a cheerful debtor, and H. H.
hlsaat tells the latest story of his cheerfulness in
s regard:
William E. Curtis, of whom Field borrowed $150 some
rs before, came to Chicago from Washington. He
led on the poet and reminded him of his debt. Next
y Field printed this paragraph in his column:
'William E. Curtis, the well-known correspondent of
Chicago Record, is in the city for a few days look-
after some of his permanent investments."—Boston
be.

A jury recently met to inquire into a case of suicide.
ter sitting through the evidence the twelve men re-
ed, and, after deliberating, returned with the follow-
verdict:
"The jury are all of one mind—temporarily insane!"
Jersey Journal.

A woman with little wit sat at a public meeting be-
een a bishop and a rabbi.
She thought she would be clever, and said to the
bbi: "I feel as if I were a leaf between the Old and
e New Testaments."
"Yes, madam," said the rabbi, "that page is usually
blank one."—Exchange.

Pa Was Bashful

She—"So you are bashful?"
He—"Yep, take after my father."
She—"Was your father bashful?"
He—"Well, ma says if pa hadn't been so bashful I'd
two years older."—Joy Book.

Inside Information—A retail dealer in leather goods,
ing business in Baltimore, wrote to a firm in Southern
assachusetts ordering a carload of merchandise. The
m wired him:
"Cannot ship your order until last consignment is
id for."
"Unable to wait so long," telegraphed the merchant.
Cancel the order."

THE SECRET OF FINE WALLS

Take any old pail
And into it pour
Two quarts of cold water
Or warm—(to be sure).
Take a five-pound package
Of Alabastine
Rose, buff, or what color you please.
To the dry Alabastine that you wish to mix
Add just enough water to make a stiff paste
Then stir your solution slowly and thoroughly
For a good mixture is not made in haste.
After your solution has been thoroughly stirred
When it is free of all lumps—nice and smooth
By adding to it the water you have left
Can be thinned down to the desired consistency for us
Now simply apply it with a brush
To the walls of your room
To walls made of plaster, wall board or brick
Or even cement walls
Will turn out the trick.
And when you have finished your little job
So simple and pleasant to do
You behold with delight and marvel at
Your walls so cheerful and new.
For walls that are happy, cheerful, serene
Walls that are sanitary, walls that are clean
Walls that you're proud of and proud to have seen
Are made from just water and—
Alabastine. —Melville Valiquette.

WANTED—Painter and paperhanger with over years' experience, would like to hear from good man West or Southwest who can use a good worker, would buy an interest with a good man who has plen of work. Prefer Texas, New Mexico, Arizona or Cal fornia.—H. J. Ezell, care Alabastine Co.

REFINISHING MAHOGANY STAINED WOODWORK

Apply two coats of aluminum bronze, followed l flat enamel, then as many coats of white enamel as a necessary.

A fast drying enamel is heavily adulterated wi rosin. Better use good material and give it time to dr

---

A German has perfected a yellow dye that mak cloth moth proof.

If your "camel's hair" brush doesn't suit you, do blame the camel. It was a squirrel that furnished t fur in the brush—not a camel.

A pianist, if he be an expert, must so cultivate h eye that he can see 1,500 notes, or signs, in a minu A man like that would be just made to order for cou ing the insects that glue themselves to the side of nicely painted building.

BRUSH & PAIL

l. XV JAN.—FEB. 1923 No. 1

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Golf

"Who's the stranger, mother dear?
Look, he knows us. Ain't he queer?
"Hush, my own; don't talk so wild;
He's your father, dearest child."
"He's my father? No such thing!
Father passed away last spring."
"Father didn't die, you dub!
Father joined the golfing club.
But they closed the club, so he
Has no place to go, you see—
No place left for him to roam—
That is why he's coming home.
Kiss him—he won't bite you, child—
All them golfing guys look wild."

AY WE HELP YOU TURN THE TRICK?

You have started the year, 1923, with a determination to make it the banner year in the history of your usiness. At the present time there is every indication that general business conditions will be favorable r a rather abnormal trade in your line.

The Management of the Alabastine Company have so seen visions and dreamed dreams of achievement ir out of normal. We, too, have started 1923 with a efinite goal in view and a fixed policy to govern our ctivities.

From year to year we have set for ourselves sale uotas to be reached and in every single instance have een too modest in our estimates, and have gone far eyond what seemed possible at the beginning of the ear.

On this January, 1923, we threw caution to the winds, ook into consideration the wonderfully undeveloped ossibilities for the sale of Alabastine, counted on the ctive co-operation of our jobbers and dealers, and ledged ourselves to greater efforts and the reaching f an unheard of figure in our year's sales.

In order to accomplish this, and accomplish it we vill, we must through larger publicity send more peole into the store of our dealers to purchase our prodict. This must be accomplished through the educating f a larger number of property owners to the advanages to them from the use of Alabastine on their homes nd buildings.

On the first cover page of this issue we are giving ou a list of the publications we are using as the backone of our campaign. That does not take into account ny trade paper or newspaper advertising. We shall

use during the spring months about 4,300 small tow weekly papers, as well as some city dailies of larg circulation. The color spread in this issue is a repr duction of an advertisement as it will appear in th Woman's Home Companion with a circulation of near 2,000,000; also the same advertisement will appear o the cover page of the leading musical publication, th Etude. Color pages will also be used in McClure Magazine.

All of this is designed to increase your business ar make Alabastine a greater selling unit in your stoc If it does not accomplish that, we cannot reach ou goal, as we must first create a larger demand and sal for you before we can expect you to buy more goo from us.

Man to man, gentlemen, do you think we are workir along the right line? If so, work with us and we pled you results. What can we do to help you to sell mo Alabastine and increase your general business, get mo people into your store and make more money?

Yours very truly,

J. L. HAMILTON, President.

WHAT DOES IT COST TO LOSE A CUSTOMER?

Some years ago a certain man became obsessed wi the idea that the little pastime of expressing one unpleasant opinion of a customer was an over-expe sive luxury.

This man was engaged in an exacting business. H ran a hotel, and his customers were men, a large pe centage of whom reached his hotel perhaps after a unrestful night on a sleeping car, in a peevish, fau finding state of mind.

Complaints were frequent. Many of them were u reasonable and most of them involved a direct loss the hotel owner. The clerk and other employes we inclined to assert their own dignity on such occasio and frequently succeeded in saving their employer t loss of a dollar or two here and there. But the pr prietor noted the fact that the guest who lost one these arguments seldom came back.

Then, one day, it occurred to him to find out ho much it cost him to obtain a guest. He totalled up h cost of doing business for a year—overhead, salari advertising, rent and other similar expenses. Then divided this sum by the number of guests during th period. The result was startling. It showed him u mistakably that it cost real money to bring a gue to his hotel for the first time. And once that gue was under that hotel roof he became an asset of th business—a valuable asset that deserved to be cherish and retained as a part of a going business.

It became apparent that neither he nor any pers in his employ could afford to lose or jeopardize su

asset for the saving of an immediate dollar or two disregard of the many dollars that the guest's con- ied patronage would bring in. The proprietor then there determined that thereafter he would so con- t his establishment that a guest, once obtained, ld continue to be his guest thereafter.

"The guest is always right," was a rule that he med and upon that principle he has grown. He now as several palatial hotels in various great cities—all them making money.

The foregoing is a good deal of talk to merchants ut a business far removed from their own. But the ne principle that brought about success to the hotel n can be applied, to a greater or less extent, to a ail dealer's business. Or to that of a decorator, too, that matter.

Your customers are worth more to you than are the ds on your shelves. You can buy more goods when se are sold, but money alone will not buy customers. Your dignity and self-respect are, of course, entitled a customer's consideration. Your profits also must guarded. But your wounded sensibilities will heal time and the small profit you lose on the transaction at caused the dispute can be recouped from the cus- ner's future business. It is certain that you will get further profit from him if you lose him.

Forget your sense of wrong when a customer com- ains. Make him satisfied. And do it with every ap- arance of hearty cheerfulness. Keep the customers cost you real money to get.

The Road to Prosperity

Business is on the road to prosperity. It is a long, hill road, but business has climbed it many times be- re and will do so again.

A period of recovery always means hard work and se economy.

Reserves must be re-established, dollar by dollar; employment abated, man by man; new markets won, stomer by customer.

Sound business policy will not seek easy avenues to ccess but will organize and develop resources of oney, equipment and selling power for a long, hard ll.

Above all, there must be frugality—in individual siness and national expenditures. The world is poor d self-denial is prerequisite to its recovery.

The re-establishment of prosperity demands general ceptance of the principle that what is best for the untry is best for business.—National Bank of Com- erce in New York.

"Why don't you attend church?" asked the minister of e non-churchgoing man.

"Well, I'll tell you, sir. The first time I went to hurch they threw water in my face, and the second ime they tied me to a woman I've had to keep ever ince."

"Yes," said the parson, "and the next time you go hey'll throw dirt on you."

NEW 1923 WINDOW DISPLAY BACKGROUND

In the last issue of Brush & Pail, we showe in a much reduced form our new window displa background.

This is in size, 30 by 55 inches, with banne to go with it and lithographed in ten colors This display has been worked out with consider able care and no little expense, the object bein to produce something attractive, attention com manding, that would not obscure the light, tha woud lend itself to the enhancing and bringin out of any material that the dealer might fron time to time wish to feature in his window.

This background features Alabastine, paints varnishes, etc., and we know will please an dealer who uses his windows for advertisin paints and kindred products.

We have not an unlimited supply of these, bu have tried to put ourselves in shape to furnis such of our friends as will order and use them

ALABASTINE COMPANY.

Goodwill

Goodwill is the margin of service delivered to th customers beyond what they are asked to pay for.

If you sell an article to a customer at a price whic leaves with him the impression that he paid all, o more, than it was worth, you create no goodwill. Bu if you deliver an article to a customer at the momen he needs it, and it is made so well that he never ha reason to make a complaint about it, and the price is such that he feels that he got a square deal, you hav delivered a margin of service which will come back t you in future business and recommendations of you service to others—McCloy's Red Oval.

SELLING TO A FISH

Did you ever try to sell yourself to a fish?

"I did once; my guide and I were paddling along clos to shore and we approached a spot where a big u rooted tree had fallen into the water.

"If ever a spot looked like the ideal home for a gran daddy bass this one appeared to be it. I put on a nic new lovely minnow and dropped it alongside the lo there was a mighty swirl—I waited a moment and the gave a gentle tug to set the hook.

"No resistance followed and so I reeled in to find tha grandpa had cleverly stolen my bait. I put on anothe minnow and cast again to the same spot. Nothin doing—grandpa was quite evidently wise. So I opene up my tackle box and hooked on an artificial fish tha looked good enough for any bass to eat. It evidentl did not possess sufficient attention value and wa ignored.

"Then I tried an artificial frog and next a rubbe crab, but I couldn't sell him on either of them.

"I sat and thought a moment; I knew that I had done good many foolish things at times, and so I figured hat the fish might have some mental weakness of hich I might take advantage. I looked my tackle over nd selected a bait that resembled nothing that ever nhabited either water or land. I think I must have urchased it from some good-looking saleslady in a de-artment store in a fit of temporary aberration. Even ıy Indian grunted as I fastened it on—so you see it ıust have been pretty bad.

"I cast once more in the shadow of the log—Jam! lam! Bing! I don't know whether it was curiosity— certainly wasn't idle curiosity—or just a wild rage ecause such a looking object had invaded his dominion —anyhow, the fact remains that I sold him.

"Now, when you come to think about it you can sell ourself or almost any proposition, or commodity, if ou put your heart in your work and go at it intelli-ently. You can't expect to average one hundred per ent; if you could, there wouldn't be any fun in the ame."—The Kodak Salesman.

THE WRONG IDEA

Does advertising pay? It does! How, when and vhere is sometimes difficult to locate but the fact re-nains that the firm which advertises makes money, vhereas the firm which does not frequently goes into he discard.

The Alabastine Company advertises. It has been loing so for forty years and each year its campaign ecomes more progressive, involves a greater use of pace, and a longer list of publications. But still our nen who go out on the road frequently hear the argu-nent put up to them "If you will reduce your prices and ut out your advertising we will sell more goods for ou." In other words, "Give us the money which you pend in advertising, cut your prices and we will move nore goods for you."

This old argument was exploded 20 years ago in the minds of all those who have come into actual contact with advertised and non-advertised goods. The money we spend on advertising does not come out of your pocket. It requires a lower margin of profit on our part, but remember this, please, if we did not reduce our profit and spend a portion of it in advertising Ala-bastine you would have to cut your prices to move the goods. It has proved out so many times that there is no longer anything to say about it.

In the age when advertising was not so extensively used as it is now cut price competition was considered good business. This no longer holds true.

Another thing that comes up very frequently in dis-cussing advertising is "Who pays the cost of it?" We are quoting partially from an article in Printer's Ink, partially from information supplied by the Meredith Publications of Des Moines, Iowa:

"In 1893 carborundum sold at $880.00 a pound. The total production for the year was 50 pounds. After advertising had introduced carborundum to

new users, enormously increased production running as high as two million pounds a month with corresponding sales has reduced the price of this article to $80.00 a ton.

Who pays for the advertising?

"Thirty years ago the manufacturer sold a certain camera for $25.00. They were big advertisers. they today sell the same camera for $10.00."

Advertised products have a tendency to be the last to raise prices, as the war has proved to us. Advertising tends to force a manufacturer to reduce prices to the trade and to the public and t o earn his profit through healthy increased production. What holds good with other merchandise holds good with Alabastine.

KNOW YOUR GOODS

The most valuable clerk a merchant can have is one who realizes that he is selling the results that a thing will produce, rather than the thing itself. But to do this, he must know the merchandise on the shelves. If it is a paint, he must know the best methods for its application—the sort of surfaces to which it can be applied successfully and those to which it cannot. He must know how much it will cover, how it can be thinned, what sort of brush should be used, how long it takes to dry, what kind of finish it will produce, how many coats are needed, whether it can be used on exteriors. He should ask the purpose for which the paint is intended, and if there is a better paint for that purpose, he should know what it is and be able to tell the customer how to use it. A clerk serves his employer by serving his employer's customers, therefore he who is most helpful to the customers is the most valuable to his employer.

Know your stock. Know your goods. Know that you know them and in that knowledge you will grow in value year by year. If your present boss doesn't recognize that value, someone else will.

THE LESSON THE "STICKERS" TEACH

That inventory you made around the first of the year brought to light several things you'd seen in previous inventories, didn't it? Isn't it about time you cleared them out of the way? They're not worth much now, but they'll be worth less at the next inventory. You'd be money ahead if you gave some of them away.

Now let this thought sink in: Those old "stickers" are goods that you bought largely because the price tempted you. The concern that made them had no merchandising ideas that extended beyond selling their products to YOU. The manufacturer has HIS money out of them, and the only way for you to get yours is to pass them on to the consumer. Alone and unaided you must do this. You must do it or take a loss.

Perhaps those stickers have become shelf-worn by this time, as another reason for their unsaleability. In that case a financial loss is unavoidable. But it is possible that the lesson they taught is well worth its cost.

Think it over. How many of those "stickers" are

ivertised lines? How many of them have their manu-
cturers behind them from the time they are made
ıtil they reach the consumer? How many of the con-
rns that made them are still in business?

When you buy a line it isn't the merchandise itself
ou want. It's the profit you can make on the sale of
at merchandise. And just let this fact "soak in": the
nger the profit, the harder the sale. And hard sales
ean few turnovers. And few turnovers, even though
a long profit per sale, mean a short profit and even
loss per year.

As a merchant you can't make money by storing
erchandise. You've got to sell it, and the manufac-
rers who won't help you sell it is leaving you all the
ard work to do while he sits back and takes his profit.
he very fact that a line is advertised is absolute evi-
ence that the manufacturer gives some thought to the
terests of his dealers.

Do you think you are big enough to carry the whole
ad alone? John Wanamaker and Marshall Field
ever thought so. Replace the "stickers" with adver-
sed lines. Stock lines that your customers know. Do
little advertising on your own account. And you'll
ave fewer "stickers" and more annual profits.

Alabastine has been advertised for 42 years to the
onsumer. The Alabastine Company's policy is to sell
ırough you, not to you. And it goes along with you
ll the way.

A WORD ABOUT WISENHEIMERS

The most hopeless and most irritating pest that is
ncountered as we journey through this vale of tears
the long distance conversationalist who knows it all.
o this boob the whole world is an open book. If it's
ip in poultry he knows the cure. If it's a simple little
ıatter like the tariff or the Einstein theory he's there
ith bells on and can tell you all the inside facts. The
nly trouble with Mr. Solomon Wisenheimer is that he
nows a lot of things that aren't so. Not that this
ıakes any difference to him. On the contrary, he
oesn't care enough about that angle of his sage advice
o make even the shallowest investigation. He knows
nough about his subject to talk about it and that's all
e cares for.

But the pitiful feature of the whole matter is that
here are gullible "simps" who mistake the Wisen-
eimer's sounding brass for pure gold. They believe a
hing just because they heard somebody say it—loud.
ncidentally they—or some of them—have heard some
Visenheimer say that Alabastine is hard to wash off
rom the walls. Nothing of the kind—it's easy. Try it.

Home Brew

Chase a frog for ten miles and gather up the hops.
'o this add half a pint of shellac, ten gallons of water,
our pounds of tanbark, and four gallons of home-made
oft soap. Strain through the heel of an I. W. W.
ock to keep it from working. To each pint add a grass-
opper to give it a kick.

The Other Cheek

"He hadn't the face to kiss me."

"Um! I suppose you hadn't the cheek to temp him?"—Cartoons Magazine.

The stingiest man was scoring the hired man for his extravagance in wanting to carry a lantern in going to call on his best girl.

"The idea!" he scoffed. "When I was courtin' I never carried no lantern; I went in the dark."

The hired man proceeded to fill the lantern. "Yes," he said sadly, "and see what you got."

It was evening and several callers were chatting in the parlor, when a patter of little feet was heard at the head of the stairs. Mrs. K. raised her hand for silence. "Hush, the children are going to deliver their good night message," she said softly. "It always gives me a feeling of reverence to hear them. They are so much nearer the Creator than we are, and they speak the love that is in their little hearts never so fully as when the dark has come. Listen!" There was a moment of tense silence. Then—"Mamma," came the message in a shrill whisper, "Willie found a bedbug."

An Anatomical Error

A-courting went our youthful John,
But came back with a frown.
"There must be something wrong," he said
"Her ribs run up and down."—Judge.

Revised Version

Admittedly this may be an old story, but it has the distinction of possessing a new twist at the end.

A person died. He willed all his earthly possessions to be divided among an Englishman, an Irishman and a Scotchman. But the will was conditional: each of the legatees was to place five pounds in the testator's coffin. On the day appointed (by Fate) the Englishman placed a five-pound note, as willed; the Irishman collected a number of coins somehow—shillings, sixpences and coppers—and made up his contributions of five pounds which he placed on the Englishman's fiver. The Scotchman then made out a check for fifteen pounds and pocketed the ten pounds already deposited, threw in his check with the remark, "That's easier."

A month later, when the Scotchman perused his pass-book, he was surprised to find that his check had been cashed.

The undertaker was a Welshman.—Sketch.

Class in Geography—"What are the sister states," asked the 7th grade teacher.

Little Mabel answered: "I am not sure, but I think they were Miss Ouri, Ida Ho, Mary Land, Callie Fornia, Louisa Anna, Della Ware, Minnie Sota and Mrs. Sippi."

To Stain a Cork Carpet

A good chrome green, of the shade you like, ground in linseed oil should be used and reduced to the proper brushing consistency with four parts of boiled linseed oil, two parts of good grade brown japan, one part turpentine and one part of 90 per cent quality benzole. If this seems too heavy to penetrate properly, thin it down with equal parts of turpentine and benzole. Do not use ammonia in the water when moping and see that the cloth is well wrung out.

Mr. Editor, Brush & Pail,
Dear Sir:

That dub painter discussion is so very interesting that I would like to let slip a few sentences, although I consider myself an insect compared to those great minds. I think I can be reasonable.

We all know that nowadays every painter is a decorative painter, and sorry to say that the farmer, the miner, the street sweeper, well, the general worker, in fact, almost any one outside of the painting fraternity can buy ready made paint and a stencil and decorate their homes. Well, they paint and decorate right along and "need no experience" as advertised.

Experience is a great teacher, but rather slow to keep up with the procession. The apprentice has the advantage to learn in a little while that which it might have taken the master perhaps years to learn by experience. Yes, if a dub painter has the talent to turn out to be first-class without a master, that is a miracle, but what dub does not consider himself that miracle?

We should not forget that there are good and bad foreign workmen in every country, each one according to the talent they have for certain branches.

When it comes to real harmony in color, hand work, light and shades, working out your own drawings and designings for a special occasion, then you are a painter and decorator. Go see the Bon Ton residence sections, large churches, cathedrals, etc., etc., and be a decorator right.

Where a decorator's home is, is of small concern. They are not home much anyway. Reputation counts.

Thanking you for Brush & Pail, and hoping no offense to anyone, but to benefit the fraternity a little, I am,

Most respectfully,

H. H. MEYER.

A Real Friend

"Who giveth this woman away?" asked the clergyman.

A man on the back seat to himself, "I could, but I won't."

A young lawyer wrote a prominent practitioner in Dallas, Texas, asking what chance there was for a man of his stamp in that section. He said:

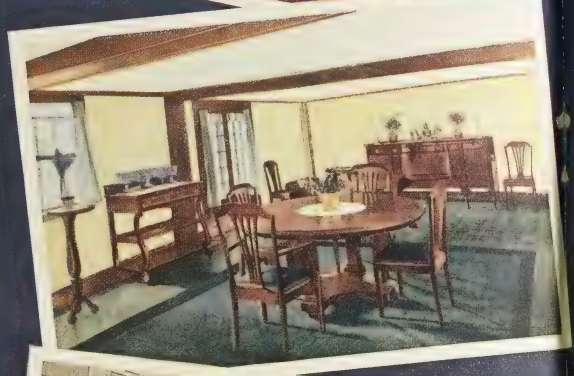
I am a Republican in politics, and I am an honest man.

The Texan wrote back:

If you are an honest lawyer, you will have no competition here, and as you are a Republican, the game laws will protect you.















Exactly the Wall Color you wish

THE artistic delicacy and beauty of Alabastine — the solid mat-like effects produced by its use on walls and ceilings—cannot be adequately portrayed through the mediums of colored inks on a printed page. Illustrations on this page merely suggest the charming interiors produced with Alabastine.

With Alabastine Color Schemes, the new residence you are building will express your individuality and the very latest ideas in color harmonies. Or, the home you now occupy can be wonderfully transformed by redecorating with Alabastine, which is adapted to use on plaster, wall board, painted walls, canvas, or even over old wall paper solid on the wall and containing no raised figures or aniline dyes.

Alabastine

Instead of Kalsomine or Wall Paper

Alabastine is packed in five pound packages, full directions on every package, mixes with clear cold water, and is easy to apply. If you desire Alabastine results, buy genuine Alabastine, in the package as shown above with the cross and circle in red.

Let Us Help You Write us about your wall problems, and the general furnishings of your rooms, and our Miss Brandon, together with our decorative staff, will help solve them. This service is free. Write for our free Color Chart, also, color card showing how the standard tints and white intermix perfectly to form others, so you can secure the exact tones to harmonize with rugs and draperies.

In the finest homes this spring, it is Alabastine for Health, Durability and Economy.

ALABASTINE COMPANY

000 Grandville Avenue - - Grand Rapids, Michigan

Ask any dealer selling paints about the Alabstine-Opaline-Process.

Color Combinations for Window Displays

The following colors make excellent combinations: Orange-red with yellow. Violet with yellow. Violet with yellow-green. Violet with green-yellow.

These make good combinations: Scarlet and turquoise. Violet with orange-red. Violet with orange. Violet with blue-green. Turquoise with orange. Orange with blue-green. Orange-yellow with purple. Yellow with purple. Green-yellow with purple.

These make strong combinations: Normal-red with blue-green. Normal-red with green. Scarlet with yellow-green. Purple with normal-green.

These make fair combinations: Orange-red with purple. Orange-red with yellow-green. Orange-red with green-yellow. Orange-yellow with turquoise. Orange with green. Scarlet with green. Normal-red with green-yellow. Purple with blue-green.

These make poor combinations: Yellow with normal-red. Yellow with scarlet. Yellow with turquoise. Yellow-green with purple. Normal-green with scarlet. Normal-green with orange-red.

These make very poor combinations: Blue with blue-green. Blue-green with yellow. Blue-green with green. Blue-green with yellow-green. Blue-green with turquoise. Normal-green with turqouise. Turquoise with yellow-green. Green with orange-yellow. Orange with purple. Violet with normal-red. Violet with scarlet. Red (of any kind) with pink.

The following are six rules which can successfully be carried out in making trims:

Contrasts of two colors or graded shades of one color are correct.

Dark colors should be used below light ones, never above.

Never use more than three colors in one scheme.

Use light colors in dark places.

Use soft shades where the permanent coloring of the store itself is pronounced.

Never put two floral designs near each other.—National Retail Clothier.

The Danger

"My wife says that were I to die she would always remain a widow."

"Evidently," remarked the girl, "she thinks that there isn't another man in the world like you."

"On the contrary," he responded truthfully, "she fears that there is—and that she might get him."

The insurance adjuster who had been investigating the fire, turned to go.

"I came down here to find out the cause of this fire. and I have done so," he remarked.

"That's what I want to know. What caused it?" demanded the house-owner.

"It's a plain case of friction."

"What-ya-mean—friction?"

"The fire was undoubtedly caused by rubbing a three-thousand-dollar insurance policy on a two-thousand-dollar house."

ARE YOU AWAKE?

If so, you do not have to be told that there is no ıy that you can do as much to get new business and ofitable business as by pushing the Alabastine Opaline ocess of decorating.

Imagine a wall done like the sheet enclosed, or in me of the other innumerable combinations of Alabas- ıe colors, and you can almost hear the exclamations delight that will come from your pleased customers.

Remember this is not a difficult or intricate job, but n be carried out by you, my friend, with only a little perimenting and without any outlay for expensive ols or equipment.

To produce effects like the sheet enclosed, give your ılls a background or coat of Alabastine No. 49, mixed d applied in the regular way. Then take two dishes d in one mix up for an ordinary room about one und of Alabastine No. 31, and in the other dish the me amount of No. 52. You should be provided with suitable sponge cut as suggested in the last issue of ush and Pail. Go over your surface first with the o. 31 as explained and by the time you are around e room with the one coat of Opaline decoration, you n follow up in the same way with a coat of No. 52.

The process of doing the Alabastine Opaline work ll require but little if any more time than it would second coat in the regular way and will require less aterial. Should your first coat not come out just ght owing to bad wall condition, when the Opaline ocess is applied it will cover up any defects.

This work is so easy to do we are not explaining the ocess to the property owners generally, but showing e effects and in the interest of the practical man lling them to go to their local decorator or painter.

In no other way can you secure such good prices for e time and labor you expend as by getting back of is kind of work and going after the people that we e telling about it through our large advertising.

Hop to it, or the other fellow will, and if there is ıything about the work you do not understand or if ou would like a number of different color designs to ow your customers, write us.

Yours truly,

ALABASTINE COMPANY.

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ditor, Brush and Pail,

ear Sir:

I noticed Brother Porter's suggestion how to retard laster of paris from setting up too fast. He recom- ends ground marshmallow. A much easier way is to se just a little flour or paste.

Wish some brother would write an article on how to ll water stains on plastered walls, either new walls painted.

Yours truly,

W. B. WEIDENBACH.

AL TAKES A RAP AT THE GRAND STAND PAINTERS

Bud, the eighteen-year-old son of Al A. Bastine, h reached the stage in his apprenticeship at which his opinion he "slung a wicked brush." Father and s were working in a new house to the finish of which mahogany stain was being applied. Bud, a good b as boys go, had worked along steadily during the fo noon, and about eleven o'clock the owner of the buildi with his wife and young daughter, strolled in to lo over their future home. It was at this point that B began to sling his "wicked brush."

With an earnest, business-like expression on his ros cheeked face, he stepped briskly up to a door in t white and began to apply the stain with all the aband and don't-give-a-cuss recklessness of a circus bill post Obviously, Bud was "playing to the gallery." And t gallery audience was composed just then of exactly o spectator, so far as he was concerned, and that spectat was the daughter of the owner. Of course the girl to due note of the lusty young artisan's performance a the way he went over that door made her fairly ga with admiration.

Not so with Al, however. That hard-headed mast decorator had observed this little maneuver through t open door to an adjoining room. With his own stea brush poised, he grunted wrathfully then went ahe with his work, but he watched his offspring out of t tail of his eye as he waited impatiently for his visito to leave so that he might have earnest speech alo with that young man. As the door closed on their d parture he laid his brush across the pail, strolled ov alongside his son at whose lithe young back he glar balefully for a few seconds and then remarked:

"Right smart of a high-stepper you be when y spread yerself, hain't you? 'S a right pert pufforman you jest put on fer the flapper. An' she was lookin' you real interested. But I noticed that the ol' m wasn't throwin' his hat up agin the ceilin' er clapp his hands over what a feller might call yer gracef skill with that air paint bresh. Ner his wife was none too tickled nuther. Both of them spectators w lookin' hard at the specks you was makin on the ni clean wall an' at the lap-streaks of stain you left the door.

"I reckon it was your idee to show them folks ho you could take a pail of stain by the scruff o' the ne an' slap her on when you feel real devilish. Well, y sure showed 'em. But that ain't all you showed 'e One o' the other things was that yer a keerless, rec less dauber—the kind that thinks that all there is decoratin' is gittin' some kind o' paint on somehow. looks to them ol' folks as though that's all I've su ceeded in learnin' you after two year o' workin' alon side o' me.

"Now, Bud, I'll say fer you that I' my ownself, kno yer not a keerless workman, but other folks don't kno that. They only know what they see. An' don't forg that this place yer workin' on is goin' to be home

m. It's their prope'ty. They've saved ther money uild it an' ther proud of it. So it don't make 'em none too good to see some sap-headed young yap an-handlin' the place that's to be ther home.

It ain't enough that you should be a keerful work-n, an' bein' keerful won't git you nothin' unless you a repitation fer keerfulness. Yon an' me don't do ch loafin' no time o' the year. We're workin' when t o' other fellers is playin' rummy at the cigar store. son is that folks in this town knows dang well that en I take a job, that job is goin' to be done jest the t I know how to do it. When ther aroun' where I'm kin' I let 'em see with ther own eyes jest how keer-I kin be. I try to show as much pride in my work they feel in ther home. I don't ak like I was thinkin' the time that 'This here's a contrack job an' the ner I skin through her the more money I'll make.'

It's all very true that speed is what gits the big pay, keerfulness, or the repitation fer it, gits the jobs. w don't let me see no more o' this reckless slappin' stuff er you an' me is goin' to tangle right brisk."

---

bastine Company.

tlemen:

am sending under separate cover, 300 large words from the five-pound packages of Alabastine, for ich you may send me the $9.00.

tell my house owners about Alabastine and use it. now that it is the best water color made.

have used it for several years. I find it all right. uy from the Raeford Hardware Company.

C. H. JOHNSON, N. C.

CCESS WITH ALABASTINE OPALINE

bastine Company.

tlemen:

suppose you are interested in the success contract-painters are having with your Alabastine Opaline cess.

wish to say that having recently finished an office h your Alabastine, No. 29, as a base coat and using ur Alabastine Nos. 33 and 58 for stippling, I had y good results.

The surface which was done in very bad condition, ving been papered previously several times and ched, etc., but your Opaline Process covered all this d made a very nice looking job of it. My customer s very much pleased and gave me five other rooms do.

Trusting that this may be of some use to you, I am

M. F. CORNELL, Wis.

An old safety razor blade makes a fine tool for re-oving paint from glass.

The decorator who uses price instead of quality to it his while the gittin's good," had better start a vin's bank account, because the time's commin' when ll need it.—Al A. Bastine.

MAKE THIS SUGGESTION

Mr. Dealer and Mr. Decorator, there'll be a lot new houses in your vicinity this spring. Much will d pend on the wall finish, if the owner is to approve h new home when it is finished. Plain whitecoat is mea ingless in a general color scheme. Don't you think suggestion of beautifully Alabastined walls would well received? Thing this over and remember th there's no profit for you in white coat. Alabastine the specifications of a few new homes in your vicini might establish a habit that would mean more busine

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LOCATION WANTED—Good all around painter a paperhanger desires position where he can use mus for side line. Can teach band or other instruments, a lead orchestra. Would locate in small town where the is little or no opposition, etc. Address, Painter, care Brush and Pail.

A Rare Opportunity for Right Party

FOR SALE—A wallpaper and paint store and aut mobile garage equipped complete for painting autom biles, with a floor space 24x60, the only automob paint shop in the city. This place is located in a thri ing city in Minnesota and of 5,000 population, on t Milwaukee-St. Paul R. R. and the main line to the coa Owners of this place desire to retire from business a will stock at invoice price with nothing extra for t worked-up business of twenty-three years. Will eith sell or lease property for reasonable price. The pla mentioned is situated in the very best business locati in the city. We are at present and always have be carrying everything in stock pertaining to the painte and decorators' supplies. Also picture moulding, gla window shades, and all kinds of tools and scaffoldi for contracting. For further particulars write A. E. Son, care of Brush and Pail.

When buying tinting colors in oil it is wise to n carefully their consistency in the can. Those with smooth appearance, like soft butter for example, v be found to be the most satisfactory when you come break them up.

Prussian blue is remarkable for its strength as tint. A spoonful in oil will tint a hundred pounds white lead a good sky blue.

REMOVING GREASE FROM STONE

Grease spots on stone steps are slovenly and unsig ly. Almost any property owner would pay a couple dollars to have them removed. A few minutes of decorator's time will earn that small but easy money

Fullers earth made into a paste with boiling wa and spread over the spots will do the job. Strong so solution should be poured over the steps before paste is applied. Leave the Fullers earth paste on spots over night and if spots still remain, which unlikely, repeat the dose.

QUESTIONS YOU ARE OFTEN ASKED

st What Is Alabastine?

Alabastine is a high-grade water color for walls, de up to a uniform standard of quality. There is but e Alabastine. The word, Alabastine, means a standlized product, uniform and satisfying, the same in ine, Florida, California or Japan.

hat Are Kalsomines?

Kalsomine is a general term applied to innumerable oducts of greatly varying merits. Kalsomines are d under coined and fanciful names and manufactured various firms from different materials. The name, lsomine, carries with it absolutely no suggestion of ality or recognition of merit.

oes Alabastine Set or Harden in the Pail After ing Mixed?

Alabastine does not harden or settle after mixing, ll keep in working condition for days, without beming rancid or ill-smelling.

ow Is Alabastine Prepared for Use?

By mixing with clear, cold water in the proportion of five-pound package of Alabastine to two quarts of ater. More complete directions are given on the packe.

ay Hot or Warm Water Be Used In Mixing labastine?

Hot water is not necessary in mixing Alabastine. he best decorators and painters generally appreciate e saving in time by not having to heat water to the iling point and then waiting for the material to cool fore applying. Alabastine works perfectly mixed in t, cold or warm water.

oes the Question of Mixing With Hot or Cold ater Constitute the Difference Between Alastine and Kalsomine?

By no means, as some of the very poorest kalsomine ixtures are made so that they may be used with cold ater.

oes Alabastine Rub or Scale from the Wall?

We have never yet investigated a case of rubbing om the wall where the fault was in the material.

hat Causes the Sometimes Rubbing From the all or Cutting Up of the First Coat In the econd Coating?

Invariably under these conditions the goods are used o thin; that is, too much water or more water than irections call for has been used. This may come from arelessness in not reading directions, and using, as we ave known cases, a tobacco pail of water with a fiveound package of Alabastine, making only a wash with o body, or it may come from too much thinning down attempting to cover a wall very hot or porous where he goods properly mixed would not spread.

How Can This Condition Be Remedied?

In the first case mentioned, no manufacturer ca make goods that are absolutely "fool proof," and ever material for any purpose must be used with a reason able degree of intelligence. In the second case, any ho porous or stained wall should first be sized and put i proper condition before expecting first-class results wit any material.

What About Scaling From the Wall?

It is absolutely against the nature of Alabastine t scale from any clean, solid surface to which it is ap plied. If put on over old kalsomine or whitewash whic is a temporary coating that in time will let loose an come off, it would reasonably follow that Alabastine wi not stay when the under coat lets go.

If We Use Alabastine Can't We Avoid Sizin Walls?

If you are going to paper a wall you size it, do yo not? If you are going to paint a wall you use a prime size or first coating, why not be as careful in the us of a water color and insure success with proper sizin

Is It Necessary to Size All Walls Before Apply ing Alabastine?

By no means. There are many walls where perfe results are obtained with one coat of Alabastine witho any preparation. Every practical man knows that the is a certain amount of "cussedness" contained in ever wall not apparent on the surface, such as lime cond tions, stains, suction, etc. Some practical men size a walls and take no chance, while others often get pe fect results without sizing and when the work comes ou badly, they size and re-coat.

Do You Recommend a Glue Size Under Ala bastine?

Of all sizing material we consider glue the mo objectionable, as it only temporarily forms a coating o the surface instead of penetrating a wall as a sizin should.

What Do You Recommend for Sizing?

For smooth, glossy, trowel finished walls use a chea varnish, thinned down one-half with turpentine or gas line. To every gallon of this size add one pound of Al bastine, which gives it a body or tooth and makes better surface on which to coat. Let this stand fo twelve hours or over night so as to thoroughly dry b fore applying Alabastine.

What Do You Recommend for a Rough San Finished Wall With Suction That Require Sizing?

Use one-half pound of laundry soap, one-half poun of powdered alum and one-half pound of ground glu dissolve each separately in half a gallon of water. St the glue into the alum mixture, then add the soap mi ture, to prevent curdling. Add 20 quarts of water t

ıe above mixture and apply with a brush to the wall ırface.

Another way to stop suction on rough sand finished alls only, is to dissolve a large bar of laundry soap ı 20 quarts of water; apply this to the wall with an ɔdinary flat wall brush; before it is thoroughly dry ıpply Alabastine.

low Can I Treat Water Stains or Lime Spots?

Give the stains or lime spots a coat of shellac, then fter the shellac is dry, give the entire wall surface a ɔat of shellac thinned down with wood alcohol, using ne-third alcohol to two-thirds shellac.

Where plaster is badly stained use white lead and il, thin down with turpentine or gasoline, add one ound of Alabastine to each gallon of mixture.

low About Using Alabastine On Other Than lastered Walls?

Alabastine works perfectly over wall board, plaster oard or any solid interior surface to which it may be pplied. As some of the plaster boards are not water-roofed, we recommend using the hard oil size as men-ioned above.

an Alabastine Be Used On Steel Ceilings?

If the ceilings have been covered with a coat of paint. Most steel ceilings are dipped before shipping to pre-ent rusting. If the paint is on the steel in good, firm ondition and is clean, beautiful results can be pro-uced by using one coat of Alabastine. If the paint has een marred or scratched up in erecting the ceiling, vould advocate going over with a thin coat of white ead and oil, then one coat of Alabastine will give per-ect satisfaction.

an Alabastine Be Guaranteed Over White-vash?

Any intervening coating between Alabastine and the olid wall itself in the way of kalsomine or whitewash, oth temporary in their nature, and both sure to come ff in time, would make it altogether unadvisable to uarantee that anything put over it would not have to ome off with the under coating.

lay Alabastine Be Used Over a Painted Wall?

If the paint is solid on the wall, not scaling off, it an be used with entire satisfaction. If it should be on ome very dirty painted surface like a kitchen wall cov-red with greasy creosote smoke, the wall should first e washed or sponged, using a strong solution of sal oda and water, then apply Alabastine in the regular way. Hundreds of tons of Alabastine are being used ver painted walls where parties do not desire to go to he expense of re-painting where the walls have become ingy or where they have become tired of a given color scheme. A painted wall makes an ideal surface for applying Alabastine.

Can Paper Be Put Over an Alabastine Wall?

Many practical men, not recognizing the difference between Alabastine and ordinary kalsomines, have in

the past honestly believed that they must not pape over an Alabastined wall. As a matter of fact if there is nothing but Alabastine on the wall it is safe to pape over it. It forms a good background for paper, and some practical men have gone to using Alabastine instead of a sizing to paper over.

Can Alabastine Be Used Over Paper?

On any paper which is solid on the wall, even if figured that does not contain analine colors or raised figures, Alabastine usually produces good results. On plain ingrain or cartridge paper, enameled or glazed paper, good results are obtained. Some decorators use a shellac or varnish size over porous paper.

Can Paint Be Used Over an Alabastine Wall

If the wall has nothing on but Alabastine, paint can be usually applied at any time without danger of it scaling or coming off.

Can an Alabastine Wall Be Washed Without Damaging?

No, Alabastine is not a WASHABLE MATERIAL but can be recoated when soiled at less expense than a painted wall can be washed. Alabastine can be removed from the wall by washing it.

How Much Alabastine Is Required to Do an Ordinary Sized Room?

The amount varies, of course, according to the condition of the wall. A smooth non-porous wall requires much less than a rough porous one. A package of Alabastine, under favorable conditions, will cover about 350 square feet of smooth, non-porous surface. An ordinary room requires from two to three packages.

A CURE FOR POOR WALLPAPER

The Illinois State Convention of Master Painters and Decorators, at its last session, passed a resolution which points out the poor quality of wallpaper manufactured during the last few years.

The Convention seeks a remedy for this condition. An absolute cure has existed for more than forty years. Its name is Alabastine.

WANTED—Partner to buy half interest in paint and wall paper store. Must be a hustler and able to do contracting. Good South Dakota town. For full particulars write to Brush and Pail.

Discreet Bishop

A bishop was addressing a large assembly of Sunday School children, and wound up by asking in a very condescending way: "And, now, is there any little boy or little girl who would like to ask me a question?" After a pause he repeated the question, whereupon a little shrill voice cried out, "Please, sire, why did the angels walk up and down Jacob's ladder when they had wings?" "Oh! ah! I see," said the bishop. "And now is there any little boy or girl who would like to answer Mary's question?"

BRUSH & PAIL

. XV MARCH—APRIL 1923 No. 2

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What They Said

"Be on the level," said the square.
"Never get unstrung," said the telegraph line.
"Keep your tongue still," said the wagon.
"Have a keen eye," said the needle.
"Don't break your neck," said the bottle.
Be sure to look things over," said the telescope.
"Hold tight to what you have," said the staple-puller.
"Never bum around," said the bomb.
"Always hold your temper," said the cold chisel.
"Always keep things smooth," said the plane.
"Always hold your head high," said the jack.
"Grasp at every opportunity," said the pinchers.
"Always reflect on things first," said the mirror.

How to Make Sales Come Easy

Every dealer is working overtime this year. The ole merchandising life of the country is spurred up top-notch activity. Men are thinking quickly and ectively. They are cutting out the theories and star- ing and getting right down to little old brass tacks re than they ever did before.

It's the big trend of events that's shaking us all up l making us "step lively"—it's in the air. You feel —we all feel it. Even if Winter has pasted us a asty one" in the jaw and even if we were incon- nienced for a few days with snowbanks and freight bargoes, the pause that those nasty cracks gave us re only momentary.

We are going higher than ever and with a more erful optimism than ever before. The result is osperity. There isn't a chance in the world but that are going to have the biggest year in the history the little old U. S. A., and it's up to you to get your ce of the good things that are being handed around d to secure all the help you can in the direction of re efficient selling efforts.

Manufacturers of the better class are keen to help e dealer to the utmost of their power. All kinds of itimate "trade aids" are available now, and it is up the dealer to secure the best of these and to get all e business he can out of the community he serves. course, you can do a lot in the way of personal con- ct with your customers and prospective customers, th telephone calls soliciting business and an active deavor on your part to prove that your goods are asonable and necessary. And in addition to this per- nal effort on your part, you can make use of some of e best selling plans; you can co-operate with some of e most active and effective advertising campaigns d so "hitch your wagon to a star" if you just go about in the right way.

The Alabastine Company has always made it a po to help their dealers "cash in" on Alabastine in a l way. This year we are organized along these lin better than ever. Briefly, here are some of the featu of the service the Alabastine Company has to offer t year. First, a great big consumer demand created one of the strongest advertising campaigns that h ever appeared in this country. These magazines a being used with color pages, black and white pages a quarter pages. The following is a list of the pub cations:

Ladies' Home Journal
Woman's Home Companion
Pictorial Review
Delineator
Woman's Magazine
Designer
People's Home Journal
Modern Priscilla
Good Housekeeping
American Magazine
McClure's Magazine
Literary Digest
Woman's World
Successful Farming
Farmer's Wife
Farm Journal
Etude
Review of Reviews
World's Work

The effect of this advertising is observable throu out the country; dealers everywhere are reporting unusually big demand for Alabastine. With this healt condition as a basis, the Alabastine Company d everything in its power to help the dealer to cash in the local interests created by this national campai Window display backgrounds of unusual attractiven are now available for Alabastine dealers; electroty for newspaper advertisements can be obtained u written assurance that they will be inserted in the lo dealer's home town paper. Handsomely lithograp booklets for distribution are available. Special lett to prospective buyers will be furnished on requ Almost everything that a dealer could want to h him make sales easier is now available from the A bastine Company.

Special newspaper advertising services for th dealers who are users of newspaper space is now bei made use of by a number of Alabastine dealers. Th dealers advise us as to their plans for the next mo or so and receive special newspaper copy written their individual requirements. This copy is not t ordinary "bonehead" stuff. It is written for each ma own business condition. There are no hackne phrases in it—it is just sensible, simple selling t that gets under the consumer's "wishbone" and mak him buy. It is one additional factor a dealer can m use of to make sales come easier.

Let's all get out and punch up business to the best our ability for the next months to come. "Can" this lk of economy on painting and cleaning up. There are lot of crepe hangers who would pull a long face if e millennium were here. Stop and think of the won-rful building campaign under way and that it must ntinue in order to furnish homes, schools, churches id business places for the rapidly increasing popula-n.

Now, if never before, is the time to be an optimist id to cash in on the unheard of prosperity in store r us all. Cheerfully yours,

Service Department
ALABASTINE COMPANY.

Goods Bear a Price Proportionate to Their Value

No commodity can command and dominate a market ver a long period of time that does not bear a price roportioned to quality.

There are different grades of quality in nearly all aterials, but when a buyer insists on or expects a igh-grade quality at a low-grade price, he is at cross urposes with all the ethics and principles governing usiness.

Price alone is not the deciding factor only as it is sed as a measure of quality and result.

The successful man is not the one who is always eking for low prices, but rather the one who requires ie greatest value for his expenditure largely, regard-ss of price.

Great successes have not been achieved by the penny pinchers" but by the men of broad vision who re buying values, while others are waiting for bar-ains in cheap prices.

The manufacturer who builds his business on the rinciple of "how good he can make his product" rather ian "how cheap he can produce it" in competition with thers, is the man who will succeed.

As surely as night follows day, prices of commod-ies must adjust themselves to the measure of quality id value.

Goods sold at a low price are so sold not because the anufacturers are philanthropists, but because the easure of quality sets the standard, and the prices sked are usually the ultimatum of the great consum-ig public's measure of quality.

Willie had swallowed a penny, and his mother was in state of alarm.

"Helen," she called to her sister in the next room, send for a doctor; Willie has swallowed a penny!"

The terrified and frightened boy looked up implor-igly.

"No, mamma," he interposed, "send for the minister."

"The minister?" asked the mother incredulously. Why the minister?"

"Because papa says he can get money out of any-ody."

One Ounce of Gold Pays Wages for

Twenty hours work in the United States.
Fifty hours work in Great Britain.
Ninety hours work in Japan.
One hundred hours work in France.
Two hundred hours work in Germany.

THIS MEANS THAT

Americans must maintain their past record for hi output per man to guarantee prosperity which w mean jobs for all of us.

—American Educational Association.

WHAT MAKES PEOPLE BUY?

Out in Iowa—I think it was Dubuque—there was hardware clerk who had an inquiring turn of min He was obsessed with a curiosity to know just what is that really makes people buy.

The merchant by whom he was employed had me chandise to sell and the clerk knew, of course, th it was his duty to sell all of it he could. He did well, apparently, as the average retail clerk but he fe that this wasn't saying much and he sought means f expanding his sales volume.

This young man took special pride in "knowing t goods" but he suspected that he had about exhaust his possibilities from the angle of talking about t articles themselves. For example: he sold varnish a he could go into great detail regarding the materia from which it was made. He knew a lot about gu and oils and driers, where they were obtained and h they were prepared. But he didn't know so much abo how the various varnishes were used.

The realization of his short-comings regarding va nish came to him one day when he encountered del in obtaining from the manufacturers samples of va ous woods showing how the different finishes wou look. He determined to make these samples himse in the back room of the store. So he obtained stri of wood and started.

Among the store's customers were furniture a piano finishers, house painters, coach painters, si painters and others, each of whom was skilled in son specific line, and as these men would come into t store, he would take them into the back room and a them to show him how every detail of work was be done.

He spent several weeks at this but at last he h a rack of samples considerably better than those usua ly furnished by the manufacturer, and what was of f more importance, he found he had learned the effec that could be obtained with fillers, pumice, rotten ston curled hair, shellac, varnishes and brushes.

From that time forth, that clerk began to talk abo the finished work that the materials would produ and he found his customers giving him earnest a respectful attention.

Then he continued his investigations throughout t rest of the stock. He would take a tool home or some mechanic's shop, and use it, usually under i

truction by some man who knew how such a tool hould be used. This mechanic would point out the ool's merits, illustrating his points by the work the ool had done. Thereafter the clerk would talk more bout that work than about the tool itself.

Following consistently the course he had laid out, he clerk went out with an electric washing machine e had sold and helped the customer do her washing. Ie noted the manner in which the dirt was forced ut with little or no injury to the fabrics. He studied ethods of saving time and labor and worked out a eneral plan for making the machine as efficient as ossible. He did this two or three times and finally he new exactly how a machine like that should be han- led.

Thereafter he ceased to talk much about steel pin- ons, malleable castings and finely-cut gears. Such echnicalities make little impression on the woman uyer. Anyhow that's what might be termed "selling alk." He dropped it and devoted his time to telling he women how the clothes were handled—boiling, leansing, rinsing, wringing, bluing, drying and other perations with which the woman was familiar. He howed her how she could get the clothing beautifully white and clean with almost no toilsome work. That's buying talk" and people bought.

He was having a lot of fun out of this investigation nd meantime, his sales were showing a most remark- bleI gain. Then it dawned upon the young man that e had found the answer to his question—What really nakes people buy? The answer was that they buy, ot the merchandise, but the service the merchandise will perform.

Now the thing this clerk learned is really the basis f all merchandising. Behind it all lies the creation in he mind of the possible buyer of a desire to possess he merchandise you are trying to sell. Talking price won't make him buy, because if he isn't first made to want it, he won't buy it at any price. But, on the other hand, if he wants it badly enough, he'll buy it regard- ess of the price.

This principle holds good whether you're selling lothes pegs or steamships and somewhere between hose two extremes lies Alabastine. In a theoretical way you know something about Alabastine. You know t's mixed with cold water and applied with some sort f brush. But do you know how the wall surface should e prepared or whether it is best applied with hori- ontal or vertical strokes, whether it will work equally vell mixed with hot water, whether the work should e done from the ceiling down or from the floor up- vard?

Do you know, of your own knowledge, whether Ala- astine willl wash off easily or whether it will rub off n the clothing? Do you know to what consistency it hould be mixed to produce the best results, how to letermine what shade a specially mixed tint will be vhen it dries, what colors are best for the various

rooms or conditions of light, what grade of brus should be used and its width?

Do you know how the Alabastine-Opaline Process i applied, whether the ground coat should be mixed to consistency different from the other tints and why? Do you know what it should cost the property owne per square yard or how much profit there is in it fo the decorator? To get right down to brass tacks, ar you trying to sell Alabastine, or are you trying t make people buy it? Don't you see the difference? I so, wouldn't it be a mighty good idea for you to appl that difference to every sale you undertake and thereb make a salesman out of yourself instead of just a per son who waits on the trade?

Incidentally, if you don't know all the things yo ought to know about Alabastine, suppose you try ask ing the Alabastine Company for information. You"l be surprised at the pains they'll take to furnish i for you.

A Live Organization
You and We!

We sell you goods for your store or warehouse. Yo sell our goods and they are consumed by your customers

If we furnish material of inferior quality, or fo which there is no existing demand among your trade that remain on your shelves, they are a loss to you an a loss to us even though we may have received fron you the agreed price for same.

Generally speaking, the first sales to new customer are profitless sales. If on every order shipped it wer necessary to make personal calls to secure same, ther are few firms but that would be compelled to materiall increase their selling prices.

The profit in any line of business comes from repea orders that will only follow if the first or initial sal has demonstrated to the dealer or distributor that th goods purchased have satisfactory quality and an exist ing demand.

A local dealer manifestly cannot go forth, canvas from house to house his city and country trade for a the business that is necessary for him to secure t make his business a success. Like the manufacture his profit comes from the customers who come into hi store with their minds made up as to what they want and for which they ask. This original inquiry can onl come for goods that they know about through the re sult of advertising of some sort, and repeat orders fo this article will only come if the material gives satis faction and meets the expectation of the person usin or consuming same.

As in any successful organization there must be a intelligent understanding and co-operation among th individuals of that organization. So to attain th greatest degree of success between you and the Ala bastine Company there must be team work and a intelligent understanding of what is due one from th other, and always uppermost in our minds the though that only as we give you the best we have in qualit

goods and co-operation and as we increase your busiess in our line, give you greater confidence in our aterial, can we secure more active co-operation from ou. This we are, to the best of our ability, trying to , and to this desire and effort on our part we largely edit the very satisfactory results we are achieving.

We, this year, have more attractive advertising atter than ever before in the way of new circulars, ow cards, and a particularly attractive window disay background, which is unusual and giving much tisfaction in permitting a dealer to connect his store ith our wonderful advertising campaign.

If we can serve you, write us, as we certainly have e desire to co-operate with you to the limit of our ility and all we want is the opportunity.

Yours truly,
ALABASTINE COMPANY.

Take the Discount

Has it ever occurred to you just how much the cash iscount means? Your purchases are usually, if not lways, subject to cash discount ranging from 1 to 2 er cent, depending upon local conditions. Let us supose that the average is 1½ per cent. Say your purases in a year were $48,000 or $4,000 a month. By aking the cash discount you save $720 a year, $60 a onth, nearly $15 a week.

A New One On Bald Heads

A lady of stupendous dimensions, stylishly attired, ntered a shoe store and seated herself to be waited pon. A bald-headed clerk came up to serve her. After ejecting this pair and that, she decided on some brown xfords. The clerk knelt down to lace them, and she azed about the room. Suddenly she looked down and aw the bald head. Thinking that it was her rollerpped knee, she modestly drew her skirt over it.—otel Gazette.

Wealth

Poor, am I? Nay, I am rich, though penniless. I ave my own wish—can all your wealth buy more? ou own the land. I own the landscape. It is well. would rather hear the laughter of my little boy, the ng that springs involuntarily to his mother's lips; I ould rather be cashier of a bank of kisses with a illion in reserve; I would rather direct a syndicate of miles paying daily dividends of honest joy; I would ather be treasurer of a trust company having a paidup apital of splendid hope and a charter perpetual in this orld and the next—I would rather own these dollarless sources of content than to be able to draw my check or a million with which I could purchase neither love, appiness nor immortality.—Burritt Hamilton.

The Client: "I bought and paid for two dozen glass ecanters that were advertised at $16.00 a dozen, f. o. b. nd when they were delivered they were empty."

The Lawyer: "Well, what did you expect?"

The Client: "Full of booze. Isn't that what f. o. b. eans?"

A New Year's Creed

(By Harold Norberg)

I have closed the door on all the enemies of my su cess and happiness. Henceforth I vow to be true to m higher self. I will cling to the vision of my ideal, th man I ought to be, the man I can and will be. That will head toward the goal of my ambition every da I will make every day worth while, because I will ho the thought from its beginning to its close that I a success; that I can and will make my life count to th limit of my possibilities, not only in attaining m ambition, but in unstinting service for the best goo of all.

I will be cleaner in my habits, purer in my thought more exacting with myself, and more lenient wit others. I resolve to improve upon my manners, m conversation, the quality of my work, my thoughts a my attitude toward life; nor will I sell myself for salar nor do another man's lying for him. I will do nothin that will not get the approval of my conscience. I wa intended to be a success, to make my life a masterpie not a daub, and I vow to do that this year. I am star ing in now with new energy and new determination better everything I have so far done. I resolve to be winner in everything I put my hand to this coming yea Henceforth I resolve to control my temper, master m moods, and think before I speak or act. I will be kin considerate and courteous, always willing to help m fellow man. If I have nothing else I will give them a encouraging word, a friendly smile, a warm handcla Henceforth I will not let jealousy, malice, envy hatred poison my mind and mar my efforts. I am new man, with the new year I am born again, with new chance in life, a new opportunity to make good. have discarded the man that was a failure last yea I now feel the thrill of a new life, of a new hope, of new promise that is leading me onward and upward a greater victory.—The Northwest Painter.

What This Country Needs Just Now

Not more liberty but fewer people who take liberti with our liberty.

Not a job for every man but a real man for every jo

Not more miles of territory but more miles to t gallon.

More tractors and fewer detractors.

Not more young men making speed but more you men planting spuds.

More paint on the old place and less on the you face.

Not a lower rate of interest on money but a high degree of interest in work.

More following the footsteps of the fathers and few following the footsteps of the dancing master.—T Whistle Idea.

Susie—"Papa, what makes a man always give woman a diamond engagement ring?"

Her Father—"The woman."

Modernized Nursery Rhyme

Mary had a little lamb,
A lobster, and some prunes,
A glass of milk, a piece of pie,
And then some macaroons.
It made the naughty waitress grin
To see her order so,
And when they carried Mary out
Her face was white as snow.

—Susan Collins, Ohio.

AL DISCUSSES THE VALUE OF A REPUTATION

Al A. Bastine and his son, Bud, were working busily on a swinging scaffold when the boy, who had been wielding his brush steadily for some time, suddenly shot a question at Al:

"Dad," he said, "I ben hearin' right smart o' talk about you fer quite a spell back. Folks is sayin' you're one sweet little gum shoe artist an' a fast worker at that."

"Who's a-sayin' all this, and how come they say it?" asked Al with only a mild degree of interest.

"Well, you know they's ben three for jobs right lately that's jest fell right into your hands 'thout you makin' no hustle to git 'em when some of the other fellers had been after 'em at less money than you got. I even learn it hinted that you prob'ly slipped some feller a little piece of money, 'specially on that school house job."

Al leaned over and spat thoughtfully at the sidewalk four stories below.

An' I reckon the feller that done the hintin' was one of them that was willin' to do the work fer less money. Hain't that right?" he asked.

"Yep, it was Hen Wilkins," said Bud.

"Well, that sounds jest like one of Hen Wilkins' belly-aches," remarked Al. "They's some fellers that kaint see no way of gittin' work 'cept by cuttin' prices an' then scampin' the job. If you recollict, I done that school house twicet before an' both times I had to put in bids on it. Mebby the thing you don't know is that I wasn't low bidder them two times neither, an' yit I got the job.

"The school board didn't call for bids this time an' I low Hen was right when he said they must be some reason. They sure was, but it wasn't the reason Hen had in mind.

"Hen re-decorated that same school house one time his own self. He took the job with the understandin' that he was to use a good grade of varnish on the floors and trimmin' an' Alabastine on the walls. Well, stid of that, he put a raft of cheap rosum varnish on the woodwork, an' kalsomine on the walls. Hen made money on that job but he hain't never got another'n

from that school board and he hain't never goin' to, I don't keer what his bid is.

"When I done that work, I used the best varnish I could git. An' I put it on keerful. The specifications didn't call for nothin' but a good grade of water-mixed wall tint, but I used Alabastine, an' I took some pains to let the inspector see the Alabastine packages layin around the job. I done my work so's it would stand up under the hard grind that school kids gives it, an' it was so much better than anything the school board was ust to gittin' that they dang near got heart failure with surprise. An' when Hen Wilkins says I must a slipped 'em somethin' he was right. That was it.

"You've had a right smart to say from time to time about me usin' them kinds of materials on all my jobs You kin set down with the butt end of a lead pencil an' figger out how I could have saved a dollar here and two three more there, but the thing you kaint figge out is how come I'm giner'ly busy at top prices whe Hen Wilkins an' Windy Moore an' some of them othe gyp artists is dodgin' the collectors an' explainin' t their wives how come they hain't no money to leav at the house for the milk man.

"You don't see nobody prowlin' around my jobs t see what kind of dope I'm usin' on 'em no time, do you Folks in this town knows by this time that when do a paint job it's done with the best paint. An' whe I tint a wall, it's Alabastine that goes on. 'Course it' cost me a few dollars that I might have saved to git reputation like that, but hain't I showed you that it wuth it?"

A Few Alabastine Shades That Produce Daint Effects On Living Room and Parlor Walls

Ceiling Color—Light green Alabastine, No. 23
Wall Color—Medium Green produced by intermixing 3 and 33 in equal proportions.
Can be used with Mahogany Woodwork.
Ceiling Color—Cream Alabastine, No. 26.
Wall Color—French Gray produced by intermixing 2 and 48 in equal proportions.
Can be used with Mahogany Woodwork.
Ceiling Color—Light Buff Alabastine, No. 52.
Wall Color—Brown Alabastine, No. 58.
Can be used with Dark Oak Woodwork.
Ceiling Color—Cream Alabastine, No. 26.
Wall Color—Light Brown Alabastine produced by inte mixing 57 and 58 in equal proportions.
Can be used with Dark Oak Woodwork.
Ceiling Color—Cream Alabastine, No. 26.
Wall Color—Tan Alabastine, No. 29.
Can be used with Dark Oak Woodwork.
Cailing Color—Cream Alabastine, No. 26.
Wall Color—Rose Alabastine, No. 56.
Can be used with Light Oak or Old Ivory Woodwork.
Ceiling Color—Cream Alabastine, No. 26.
Wall Color—Buff Alabastine to be produced by inte mixing 2 parts 32 and 1 part 48.
Can be used with Light Oak or Old Ivory Woodwork.

Ceiling Color—Light Buff Alabastine produced by intermixing 52 and 26 in equal proportions.
Wall Color—Gray Alabastine produced by intermixing 24, 48 and 29, mixing 2 parts 29, 1 part 24 and 1 part 48.
Can be used with Light Oak or Cream Woodwork.
Ceiling Color—Light Blue Alabastine, No. 22.
Wall Color—Grayish Blue Alabastine produced by intermixing 28 and 31 in equal proportions.
Can be used with Silver Gray Woodwork.
Ceiling Color—Light Green Alabastine, No. 23.
Wall Color—Dark Green Alabastine, produced by intermixing positive color, 16 and 7, mixing 6 parts 16 with 1 part 7.
Can be used with Mahogany Woodwork.
Ceiling Color—Light Buff Alabastine, No. 52.
Wall Color—Dark Golden Brown produced by intermixing positive colors 15, 7 and 12, using 8 parts 15, 1 part 7 and 1 part 12.
Can be used with Mahogany Woodwork.
Ceiling Color—Light Buff Alabastine, No. 52.
Wall Color—Gold Color produced by intermixing positive colors, 13 and 17, mixing 5 parts of 13 with 1 part 17.
Can be used with Mahogany Woodwork.

Ceiling color can be used for drop ceiling or wall color can run up to angle of ceiling. A stencil can be used on drop ceiling or a small stencil or band stencil can be used on wall color next to ceiling angle or under moulding in a darker color than wall color, or in a color that will go well with the carpet or drapes. The ceiling color can also be made by mixing wall color with white; about one part of wall color to five parts of white. For stenciling on the drop ceiling or frieze, wall color can be used.

It is very important that all walls should be put in good condition. First: If paper has been on walls and has been taken off, wash off all paste or the paste will stain through. Then fill all cracks or holes with one-half stucco or plaster of paris and one-half Alabastine. After the filling is dry, if the plaster requires sizing, use a varnish size, thin varnish down with turpentine or with one-half turpentine and one-half benzine, or with paint, and mix it very thin. Always be sure that the size is flat. If the varnish size is used, it is a good idea to add one pound of Alabastine, the same color as to be used on walls, to each gallon of size, and mix with the size so to make it flat. Never use glue for sizing on smooth plaster. It can be used on sand finish walls but varnish is always best. If Alabastine is to be used over wall paper and if the colors in the paper stain through, the Opaline effects can be used. All water stains should have at least two coats of shellac before sizing.

Punctured But Proud

"Here, waitress. This doughnut has a tack in it."

"Well, I declare! I'll bet the ambitious little thing thinks it is a flivver tire."—Youngstown Telegram.

WHAT I HAVE TO BE THANKFUL FOR

(By A. P. Johnson, publisher The Commonwealth)

I received the other day a number of letters apropos of Thanksgiving. They were replies from a letter I had send out to working men and women asking them what they had to be thankful for. It was my original intention to reproduce them in this issue of The Commonwealth, or to use them in this editorial. But when I received a letter, from which I shall quote only a part, I changed my mind. I am going to answer that letter with the thoughts I received from the other replies. In the letter referred to was this paragraph:

"I don't see that we have a damned thing to be thankful for. There is more grief in the world today than before the war. It's everyone for himself, and whoever has the most gets the best of it. And I am an American, too, born here."

Friend:

You are both right and wrong. There is a lot of trouble in this world, and it is true that "to him who hath shall be given." There is a lot of selfishness, a lot of dishonesty and a lot of grief. And there will, in all probability, be more to come. But so long as no one man gets all the grief, all the trouble, or is a prey to all the selfishness, he still has something to be thankful for.

"I am thankful," says one of your co-workers, "because I happen to live in a home of my own, with a peaceful family, in a country where there is less grief than elsewhere." Had you thought of that?

You say you are an American—born here. You may be an American in name, but you are a long way from being an American in spirit. I can understand your nativity when you set yourself up as an authority on grief. No American knows what grief is.

What do you know about grief?

I am asking that broadly as one citizen to another. What your private griefs are, I know not. We all have them.

What do you know about hunger, oppression, mob rule, military rule, anarchy and hell on earth?

What do you know about disease, plagues, famine, starvation? You may have heard of bread lines in America, but I doubt that you have seen one. Anyway the difference between the American breadline and that of Europe or Asia has always been that here there is usually something to eat at the head of the line.

What do you know about taxation, feudalism and confiscation?

What do you know about the tyranny, autocratic of proletariat that forbids you to call your soul your own, forbids you to speak, forbids you to think, act or move without the consent of your governors?

What do you know about surveillance, spies, espionage and intrigue?

What do you know about seeing our own murdered before your eyes or dragged to prison, without cause or the protection of law and order?

What do you know about the starving millions in As

ho subside on roots and bark and wild rice, and to hom a crumb from your table would seem like a feast nt by their gods?

What do you know of the many who must die for ant of care, medicine, hospitals and doctors; who have clean water with which to bathe their sores and none drink?

What do you know of the toil and problems of those ho established the day of Thanksgiving, who braved very hardship known to human endurance in order that ou, an American, some day might sit pretty and have othing to be thankful for?

And you would talk about grief.

Read this from another of your fellows: "I came ere twenty years ago from Germany. Those twenty ears have been the happiest that can come to any man. had two sons, but I lost one in the war. I am thankul that I had a son to give to prevent what has happened in Europe from coming to America."

There is a man who was thankful enough to give the earest and dearest he had to fight his own flesh and lood. He didn't say anything about grief or about the orld getting worse. He sees only the great American ight, whose rays we hope will some day encircle the hole earth.

And this from a woman who also has paid:

"You ask me if I am thankful. I am a widow who as three boys and a girl. Two of my boys are working, the little boy is at school and my girl is going to he University of Michigan. I never dreamed, when ny husband died, that God could be so good."

Perhaps you never got acquainted with God.

And here is a line from a young man, a machinist, hat may give you a moment's reflection:

"I lost an arm in Alsace, but I have relearned my rade, so I can now do better work with one hand than formerly with two. I was a little peeved about the bonus, but, believe me, I'd rather be back in the good old U. S. A. with one hand than to be pushing up the daisies over there with two. You bet, I'm thankful."

You did not mention in your letter how many hands you have, but it has been my observation that men who feel as you do usually possess all the faculties with the possible exception of the faculty of ambition and a taste for work.

It happened that I unconsciously wrote to a blind man. Would you like to read what he said? Here it is:

"I haven't seen the sunlight, a flower or a human face for more than twelve years. But I have a dear, loving wife, the memory of whose face brightens every moment of my life. We haven't much, but we get along. Thankful! If all were as happy and thankful as I am there would be no war and no strife upon this earth."

That ought to asuage your grief, my friend. It should cause you to go back and find the fork in the road where you got lost. You are gazing at the wrong scenery. You have listened too much to false prophets whose voices have ever been heard before the true ones.

All this seems a bit harsh. It is difficult for any

one who is thankful to be patient with those who are not. That is the trouble with you, but you are in the minority—a wretchedly small minority. But it is your minority that keeps up what trouble there is, that wants a change, a new standard, but has nothing better, or as good, to offer as that which we now enjoy.

Get in step, old man, and get acquainted with your country. If you have been out of luck, do as every good American does, keep everlastingly at it. Ingratitude will never get you anywhere, and try as you may to see it otherwise, this country is the best spot on earth. IIt is the only country that is whole, intact and sound to the core. It is the only country that is not morally, socially or economically bankrupt. It is the only country that has more future than past. It is the only country where every man has a chance without having to put sugar on the golden rule.

Come on, old fellow, you've got a hellova lot to be thankful for, but you simply don't know it.

SPAKELFERG OR SWEDISH PUTTY

A valued reader of Brush and Pail asks for a formula for "Swedish putty." A Swedish decorator to whom this request has been referred gives us the following method of making same:

"Take one pound of whiting and to the whiting add some paperhanger's paste; mix the whiting and paste together until it is in a thick putty form. Then take another pound of whiting and add boiled linseed oil, working the oil and whiting together until it forms a thick paste. After this process, mix the whiting with the paperhanger's paste, and the whiting with the boiled linseed oil together grinding and mixing the ingredients so the combined mass will be fine and smooth. The grinding must be done on a hard, flat surface and a wooden paddle in the form of a flat wall scraper is a good tool to use. An ordinary round stone can be used for grinding. The best surface on which to do the grinding is a flat stone large enough to hold the mortar, but if a stone is not available, the grinding can be done on any hard surface. The idea is to grind the two masses together until they are perfectly smooth and fine. We assume that you wish to use the Swedish putty as a filler for wood."

Should any reader of Brush and Pail have something to offer on this subject, we will be very glad to hear from them. ALABASTINE COMPANY.

The Seven Ages of Man

First Age—Sees the earth.

Second Age—Wants it.

Third Age—Starts to get it.

Fourth Age—Decides to be satisfied with half of it.

Fifth Age—Becomes still more moderate.

Sixth Age—Now content to possess a six-foot by two strip of it.

Seventh Age—Gets that strip.

QUESTIONS YOU ARE OFTEN ASKED

(Continued from last edition)

an Alabastine Be Used Over Both Rough Sand inished, and Trowel or Smooth Finished Valls?

Yes, walls may be left in the brown sand finish, oated down to what is known as a carpet float, then nted or decorated in any way with Alabastine, or if a erfectly smooth wall is desired, it is equally satisfac- ory.

Vhat Preparing Do Walls Require?

Ordinarily in using Alabastine it is not necessary to ize walls. There is always, however, a possibility of tains or lime spots, or if the walls have a great amount f suction, as they sometimes do, being hot and porous, o that they absorb the moisture in the material and nake it difficult to spread, walls should be sized.

(Note directions on all packages regarding size, vhere it is necessary.)

Iow Should Old Walls That Have Been Kalso- nined and Are Cracked Be Prepared?

If the walls have been kalsomined or whitewashed, he walls should be thoroughly washed and scraped, re- noving the old material. With a putty knife, cut out ll loose plaster in the cracked surface and fill same vith a mixture made of equal parts of plaster of paris (stucco) and Alabastine. Be sure to smooth the sur- face even, then give the entire surface a coat of varnish size thinned down with one-half gasoline. Let the sur- face stand for several hours to dry and harden the siz- ing, after which it is ready for the Alabastine.

What Is the Best Way to Remove Old Wall Paper From Walls?

Take a wall brush and quite warm water or paper- hanger's paste not hot enough to injure the brush; take quite a large surface of the wall and thoroughly wet, letting it stand a few minutes to soak, which softens up the paste; then if only one coat of wall paper has been applied, it can usually be stripped off in large pieces. If several layers of paper, however, one over the other (a most undesirable practice) have been applied, it may require additional wetting or scraping off, which can be done by taking a regular wall scraper, some- thing like a putty knife, only a wider blade, lay this flat on the wall and work so as not to gouge the wall. An old blade of a jack-plane, or something of this kind, will answer the purpose well for the scraping.

When the paper has all been removed, take warm water and a sponge and carefully sponge off all the old paste and dirt, get the wall in a clean, sanitary condition, then when dry, size with a varnish or shellac size, letting this dry for over night or several hours; then apply Alabastine. The old paste, if not removed from the wall, is unsanitary and will stain water colors if not washed off.

How Many Coats of Alabastine Are Necessary On a Properly Sized Wall?

One coat of Alabastine of proper consistency and uniformly applied should give perfect results. The Ala-

bastine should be mixed according to directions to the consistency of cream, flowed on the wall and not brushed out like paint. Where it is necessary to give two coats, the second coat should be mixed thinner than the first. If two coats do not give good results you can feel assured that there is something wrong with the wall which needs remedying and before proceeding further, would suggest that you ascertain the cause of your trouble.

Practical men oftentimes size all walls and depend upon one coat work. Other practical men only size when necessary and take their chances on lime stains showing and having to use a second coat.

To What Surface May Alabastine Be Successfully Applied?

Any kind of plastered walls, rough or smooth, the various manufactured Plaster Boards which are used for walls, ceilings or window backgrounds may be tinted with Alabastine and decorated with stencils. If the wall board has not been surfaced or waterproofed it should be sized with a thin coat of varnish size. Burlap and other fabrics which can be stretched firm and smooth so as to make a solid foundation, are adapted to Alabastine tinting. Burlap and other fabrics should have a thin coat of glue size. Cement and brick walls are improved by its use. Give a new cement wall a coat of hard oil size mentioned elsewhere, to guard against suction and water stains.

On lining felt, so largely used for warmth on the board walls of the northwest, two coats of Alabastine may be required to cover properly.

On a board wall which contains knots, the knots should have a coat of shellac. When ready to tint, cover these spots first with a coat of shellac, letting them dry before going over the entire surface with Alabastine.

Can Alabastine Be Used By an Inexperienced Person?

Yes, more easily than wall paper or paint, as it flows smoothly under the brush, dries slowly and evenly, and as a consequence will not rub and is not liable to show brush marks or laps if the edge is kept wet, but like any other wall coating, it is practice which brings the perfect results and an experienced decorator will obtain better results than an amateur and with greater rapidity.

Can I Get From the Alabastine Company a Free Brush?

Yes, provided you send 180 of the large words "Alabastine" cut from the face of the package, over the cross and circle printed in red. Do not send the cross and circle trade-mark, but the large word over same. On receipt of 180 labels we will send you a good, seven-inch, bristle brush, suitable for Alabastine work. This applies whether you purchase the goods or the goods are furnished by some one else, and you do the work and save the labels.

Is Alabastine Different From the Goods Manufactured Some Years Ago?

Yes, Alabastine has been greatly improved from

ear to year, has a greater covering capacity, is easily owed on the wall, and will remain for days in solution nd does not set or spoil by standing.

What Alabastine Tints Harmonize When Used on the Same or Adjoining Rooms?

The selections of tints of Alabastine for decorating s largely a matter of individual taste, and tastes dif- er. The following named combinations are, however, armonious and attractive:

Ceiling No. 23, and side walls No. 20, 29, 33, 48 or 54.

Ceiling No. 20, and side walls No. 31, 33, 48 or 56.

Ceiling No. 26, and side walls No. 20, 24, 31, 33, 21, 2, 23, 28, 29, 32, 48, 49, 54 or 56.

Ceiling No. 22, and side walls No. 28, 29, 24 or 48.

Ceiling No. 52, and side walls No. 31, 33, 48, 54 or 56.

Ceiling white and side walls, No. 20, 21, 22, 23, 24, 6, 28, 29, 31, 52 or 54.

Some very handsome colors may be made by com- ining and intermixing in different proportions our reg- ular shades. For instance, equal parts of Nos. 28 and 31 mixed makes a beautiful gray; four parts of white mixed with one part of 28 makes a light blue; six parts of white mixed with one part of No. 32 makes a light yellow; equal parts of Nos. 31 and 32 mixed together makes a light tan; equal parts of Nos. 28 and 32 mixed makes a light green. By combining these tints in dif- erent proportions every room in an entire community can be done, with no two alike.

Just What Is Meant By "Parts?"

By "parts" we mean "proportions." One part of white and one part of No. 28 would mean equal pro- portions—one pound of each color.

Is the Customer Limited to the Tint as Shown on Sample Card?

As we have explained, these are what may be called primary tints, carried in stock by dealers everywhere and by combining and intermixing by adding white Alabastine to colors, there is no limit to the effects.

We also manufacture a line of strong colors, reds, greens, blues, yellows, etc., used principally in lining and stenciling.

How Do You Proceed to Intermix the Colors?

They are first proportioned properly to give the desired color, after experimenting in a very small way in the intermixing, stirred together dry and then water is added.

How May the Alabastine Tints Be Blended, One Into the Other?

In blending tints, the practical man should endeavor to use harmonious colors and to blend from the lighter into the darker, commencing at the center of the ceil- ing or upper part of the side wall.

Mix the colors in two separate dishes, and with the lighter tint apply one or two brush widths of the color, then add one-half cup of the darker tint; then go around the ceiling or down on the side wall about the same distance as with the former color used; then add an- other half-cup from the dish containing the darker tint,

and repeat the operation until you reach the outer edge of the ceiling or the bottom of the side wall.

Blending work is very much improved by the use of a stippler brush. In order to do a side wall properly, two or three men should work together laying on the colors and stippling.

Mark one end of the stippler brush and keep that end towards the center of the ceiling or the top of the side wall. This will enable you to work the colors in together and produce a much more perfectly blended ceiling or side wall than can be made with paint or kalsomine color, even if just as well distributed, as Alabastine will reflect the gradual changes in shades of colors which cannot be produced by any other water color.

What Is the Comparative Cost of Alabastine and Wall Paper?

Alabastine is more economical than paper. Better results can be produced for the money than the results from the use of paper. Wall paper prices vary according to the quality. Alabastine work varies according to the style of work, whether plain or decorative, in blending, stippling, or with the Alabastine Opaline Process.

Can Alabastine Be Made Washable?

Yes, for bathrooms, dados in kitchens, or on stairways where dirty hands are liable to soil the walls. Alabastine can be used by putting it on in a heavy stippling, first sizing with two thin coats of white glue size then varnishing same.

Can Alabastine Be Used for Exterior Work?

Alabastine is recommended for exterior work only as a primer or first coat to fill the pores of the wood or brick, and to be covered with a coat of oil paint. Used in this way it is more economical than a paint and produces a better looking and longer lasting surface.

How Should Alabastine Be Used for This Painting or Exterior Work?

Mix in the regular way according to directions When thoroughly mixed, thin it down by adding one-half the quantity of water originally used. It is well to use a shade of Alabastine for priming that corresponds as nearly as possible to the finishing coat of paint. Apply the Alabastine when the wood is perfectly dry, let it stand until the Alabastine has dried, then follow it up with a couple of coats of oil paint and you will have a wonderfully lasting surface.

How Is Stippling Done?

For stippling, the goods must be mixed thicker than for ordinary work. Two men should work together, one laying the goods on heavy with a brush and another following up with a wall stippler, or in the absence of that, a piece of Brussels carpet tacked on a square block of wood; pressing this quickly against the plastic surface and removing same, makes a rough or what is known as a "stippled surface."

How Do You Use a Stencil?

After the foundation tint of Alabastine is thorough-

dry, mix the stencil color you desire, according to .e directions on the package.

Then use a regular stencil brush or you can use a ound paint brush by winding the bristles one-half their ngth to prevent spreading. Hold the stencil tightly gainst the wall with the left hand and with the brush pply the tint through the open work of the stencil. As on as the stencil has been completed, raise carefully, ove on to the next lap and so continue until the whole all is complete. The brush should be well filled with olor and wiped out on the side of the dish to avoid olor running back of the stencil, smearing and spoil- g the work. In other words, use very little goods on .e brush.

oes the Alabastine Company Ever Furnish tencils Free?

The Alabastine Company will supply cut stencils to ny user of Alabastine on the following terms: One encil for each room done in Alabastine requiring not ss than two packages, provided that the user sends ie large words "Alabastine" cut from the face of the ackage directly above the cross and circle printed in ed, accompanied by 15 cents in stamps or silver for ostage and packing for each stencil desired. Do not end the cross and circle trade-mark, but the large word ut from the package above this trade-mark.

Alabastine stencils before using should be given a oat of shellac or paint. They are then readily cleaned y washing in clear water after using and may be pre- erved for future use.

low Can I Secure Strong Shades for Stenciling, ining, etc.?

These strong colors are packed in one pound pack- ges. They are not carried generally by dealers, but our local dealer can order and we will ship him by arcel post for your use any colors shown on our strong olor card, and in the hands of a dealer.

What Is Alabastine Opaline Process Work?

The Alabastine Opaline Process is a method of dec- rating walls to produce very artistic multi-colored ffects in the way of an all-over design, that is being rgely used in the best homes everywhere.

low Is It Done?

In carrying out the Alabastine Opaline Process of ecorating, the walls are first given the color required or the background effect. The goods for this purpose re mixed in the regular way and applied with a wall rush. When the room is finished or been coated over ith the primary coat, then the other colors to be used n connection with it should each be prepared in sep- rate dishes, and a pound or two of Alabastine (any olor) is sufficient to go over an ordinary sized room n the Opaline effect with one color. This is put on ith a sponge, by having the proper kind of a sponge, roperly cut and dabbing it against the surface, first oing over it with one color and then following with nother. For instance, if you use No. 54 for the back- round, put on in the regular way with a brush, you

can with a sponge put on first color No. 31, and follow this with color No. 52, and you have a very beautiful effect with a grayish background and Nos. 31 and 52 colors intermingling in what may be called a "tiffanized" effect.

Is This Process Expensive?

No, considering the very artistic effects produced—its lasting qualities—it is an inexpensive way and is much preferred and used in place of papers stuck on the wall.

Easy to Bark

Fault finding is an easy job and thousands of people are working at it without pay. It takes an effort to accomplish things worth while. Isaac McCurry illustrates it this way: "A dog hitched to a lawn mower stopped to bark at a passerby. The boy who was riding the mower said, 'Don't mind the dog; he is just barking for an excuse to rest. It is easier to bark than pull the machine.'

"It is easier to be critical than correct. It is easier to hinder than to help. Easier to destroy reputation than to construct character. Anybody can gamble criticize or censure, but it takes a big man to go on working faithfully at a constructive task."—Norman (Okla.) Transcript.

What Would You Do?

"If you were in business for yourself, would you give yourself a job? If you asked yourself to give yourself a character, what would you say about yourself? If you were working for yourself, and you asked yourself for a raise for yourself, how much would you give yourself?"—Merchandise Advertising.

Famous Last Words

"I wonder if it's loaded. I'll look down the barrel and see!"

"Oh, listen! That's the train whistle. Step on the accelerator, and we'll try to get across before it comes."

"They say these things can't possibly explode, no matter how much you throw them around."

"I wonder whether this rope will hold my weight."

"It's no fun swimming in the surf. I'm going out beyond the life-lines."

"There's only one way to manage a horse. Walk right up behind him and chastise him."

"That firecracker must have gone out. I'll light it again!"

"Guess I can fix that dynamo myself."—Canadian Milling and Grain Journal.

FOR SALE—Because of ill health, must quit painting. Will sell house, lots, car and paint outfit very reasonable. This is a splendid chance for an A-1 painter and paperhanger, as this is a live town, and there is plenty of work. Write to Box 21, Plainview, Neb.

Pierce Co.

Quantity vs. Quality

There appeared recently in print the story of two youngsters who had just opened up lemonade stands in the same block.

An elderly gentleman passing the first stand noticed the drink advertised at two cents a glass. The boy down the street was selling his drink at five cents.

After drinking two glasses of the lemonade from the bowl at the first stand, the elderly gentleman approached the lad in charge of the second little business and addressed him after this manner:

"Young man, how can you expect to sell your lemonade at five cents when you have a competitor offering the finest lemonade I ever drank at two cents?"

"Well, mister," said the boy, "we're in partnership. The cat fell in his bowl about an hour ago and we decided we'd get rid of his lemonade quick, before the news spread too far."

There always is a reason for low price. Quantity and quality seldom are companions in the same package. Few people can remember when they ever got something for nothing.

And still some people will buy oranges from a peddler at ten cents a dozen and expect to get 80-cent grade.

Would you expect eggs at ten cents a dozen to be fit for anything else but serenades?

Surprised the Man Who Sold It

Editor, Brush and Pail.

Dear Sir:—I had a unique experience today in one of the towns I called on in Michigan. I called on T. D. Phelps & Company, one of our customers, and noticed that he was having the entire store redecorated with Alabastine.

I remarked on the unusual beauty of the colors he had selected, and he says "I do not mean the tints, but how do you like the upper part of the walls?" I said, "That is certainly a beautiful job, but why did you have that expensive tapestry hung, when you could have had Alabastine so much more economical?"

Then he laughed and says, "That is the new Alabastine Opaline Process," and I could hardly believe it until I examined it closely, as it had the appearance of expensive tapestry, and I can assure you I have never seen a more beautiful wall.

Well, believe me, our dealer gave me the laugh to think I was selling the goods and did not know my own product when I saw it.

The publishing of this in Brush & Pail may be the means of some decorators going after this better class of work. The men on the job used three colors for the Opaline work, using No. 57 for the background or first coat, and the job certainly reflects credit on them and will bring them all the work they can take care of.—A. A. Gray, Salesman.

Beautiful Opaline Effects

Alabastine Company.

Gentlemen: — Your traveling representative, Mr. Gray, admired very much a job of work done by us in the store of F. D. Phelps & Company, and for the benefit of the readers of Brush and Pail who may be interested, we will attempt to tell how same was produced.

First, I put on my ground color, which can be any color a party desires. For this particular job I had No. 57, and then used for the Opaline effect white first, blue second, pink third and then brown. The brown is the one that makes it look well, it highlights the other colors. You just try it and you can see how it looks. Blue makes a good background and use white, green, tan and brown, always use a dark color last, light shades first, or better still you try it and you can see what shades will look best.

I can talk water colors from A to Z, but can't write them, but some great work can be done with it if one will try.

I have, or am working on, another—it looks like Spanish leather. It sure is a dandy.

You must have a good sponge in doing the Opaline work.

Well, I think I have said enough, and will close.

Yours truly,
Church & DeMerrit, Michigan.

Alabastine Co.

Beg to inform you that I have just finished an apartment by your Opaline effects and though they were skeptical as to results, they now think they have the prettiest apartment in town, and some who have already called and saw same have made inquiries regarding same work for them. One of my men, a Mr. Walt: who has been with the G. T. in charge of their paint shop for twenty years, and who has been with me two years, was very much surprised, as he claimed no one could possibly do that with Alabastine. So you see I am proud to advise you and split the credit.

Please forward the Alabastine Demonstrator or Movable Chart, Stencil catalog, and booklet, "Suggestions to Decorators." I may have failed to advise you that I dissolved the firm of Lane & Williams last July and am again advertising as above letter heading.

Yours truly,
LANE, THE PAINTER.

P. S.—Brush and Pail suggestions are very helpful. I look forward to receipt of it with pleasure.

Father—"Are you sure he loves you? That it isn't your money?"

Daughter—"He swore he worshipped me since he first saw me."

"Where was that?"

"At the beach last summer."

"Were you in a bathing suit?"

"Why, yes."

"He's after your money."—Carnegie Puppet.

Let Your Brains Work

If you can show your prospective customers a room done in the Alabastine Opaline Process work equal to sample shown in either of the sheets enclosed in the last two issues of Brush and Pail, and another room done in wall paper, which would nine out of ten prefer? You say, and say rightly, they would prefer the Alabastine Opaline work.

Now, how expensive a paper would you have to use to cause them to prefer paper? Rather expensive paper it would have to be, would it not? That being the case, what proportion of the amount charged for doing the room would go to you as your profit and pay for your time and what amount to pay for the wall paper?

If done with Alabastine, you know how little the Alabastine would cost as compared with the paper and the balance would go to you for your service and skill in doing the work.

Are you working in the interest of some manufacturer or in the interest of yourself and family? If the latter, use the methods that will produce the most satisfying results and make the most money for yourself. We all are liable to get into a rut, following along the line that others have followed for years, taking too much for granted instead of using our own brains along the line of ordinary thinking and in determining just what is to our best interest.

You don't use paint to please the paint manufacturers, wall paper to please wall paper manufacturers, or Alabastine to please the Alabastine Company. You are interested in doing the thing that will most benefit yourself and help support those depending on you, hence we say use your brains, figure it out and Alabastine will be more used by you than ever before because of the fact that in all cases, the major part of the amount paid for finished work goes to you in wages and a very small amount in material.

POSITION WANTED—Would like position to work the year around. Am a mechanic, twenty-seven years' experience, capable of doing scenic work, sign painting, automobile work, wall blending, papering and outside and inside painting. Address, A. Giebler, care Brush and Pail.

Alabastine Company.

Dear Sirs:—I received the sponge and have been making good use of it. I did four rooms in the Opaline Process in my own home and all the neighbors are simply wild about them.

Have also done two other small jobs, one for one of our most particular ladies and she was well pleased. I also have our leading ice cream parlor and candy store room to do next week, which will be quite an advertisement for me. I am the first to introduce the Opaline work here, and I think it is going to make a hit.

W. A. Downer, South Dakota.

The Old Story

"Ah, Mary, you're just as beautiful as you eve were and I have never forgotten you."

"And you, Sandy, are just as big a liar as ever an I believe you just the same."

Got His, Too

First Citizen—"We certainly have the rottenest se of bankers in the land in our town. They ruined goo plow-hands and trap-drummers when they becam bankers."

Second Citizen—"You can't get an argument out o me on that. They wouldn't let me have a cent, either. —The Arkansas Banker.

An old negro, who for years had conducted a stil among the Kentucky mountains, fell victim to th vigillance of the revenue officers and was brought be fore the court.

"What's your name?" inquired the judge.

"My name is Joshua," said the frightened negro.

"Ah!" returned the judge. "I suppose you are th Joshua who made the sun stand still?"

"No sah, no sah!" was the prompt reply, "I's no dat Joshua at all, I's de Joshua what made de moo shine."

Logical, Anyway

Teacher—"Define trickle."

Boy—"To run slowly."

Teacher—"Define anecdote."

Boy—"A short, funny tale."

Teacher—"Use both words in a sentence."

Boy—"The dog trickled down the street with a ca tied to his anecdote."—Reliance News.

In a Hurry

An old doctor, feeling the need of an afternoon i the open air, decided to go duck hunting. The day aft the hunt, a friend hailed him with the query:

"How was the duck hunting, doctor?"

"Well," responded Dr. J., "not so good. When w got out to the hunting grounds we found plenty ducks, but I never saw ducks in such a hell of a hur in my life."—Judge.

Prof—"Do you know where shingles were first used? Frosh—"I'd rather not tell."—Burr.

A Soft Answer

Mary and John were having domestic trouble Mary, however, had begun to weaken and desired reconciliation. Looking out of the window, she notic a pair of horses pulling a heavily loaded cart. "John she said, "I wish we could pull together as those hors do." John meekly replied, "We could, Mary, if—w had only one tongue between us."

BRUSH & PAIL

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Business Is Good

The Farmer sells a load of wheat,
And all the world grows fair and sweet;
He hums a couple of cheerful tunes,
And pays the Grocer for his prunes.
The Grocer, who had the blues,
Now buys his wife a pair of shoes.
That ten the Shoeman thinks God-sent,
And runs and pays it on the rent.
Next day the Rent Man hands the bill
To Dr. Carver for a pill.
And Doctor Carver tells his Frau
That business is improving now.
And cheers her up and says: 'My Dear,
You've been quite feeble for a year.
I'm thinking you should have a rest.
You'd better take a trip out West."
And in a couple days the Frau
Is on the farm of Joshua Howe.
She pays her board to Farmer Howe,
Who takes the bill and says, "I swow,
Here's something that just can't be beat
This bill's the one I got for wheat."
He hums a couple of cheerful tunes,
And goes and buys a lot more prunes.

LETTING PROFITS "ROT IN THE FIELDS"

The charge is made, whether justly or otherwise, that en a certain Mexican revolutionary general allotted tivated land to the habitually half-starved peons, se indolent beneficiaries allowed the crops that oth- had planted to rot in the fields.

f you, Mr. Dealer, or Mr. Decorator, are among se who shook their heads in stern disapproval over h reports, it might be a good idea for you to devote t a few minutes to examining your own record. ybe you're not one of those who would benefit by h a self-examination, but if you'll ask yourself the lowing questions, the answers will develop that fact: Mr. Dealer:—

Have you made it a rule to carry in your stock hose goods for which other men have spent large ums in creating a demand?

If so, have you displayed those goods promi- ently and thus, in effect, said to the public: "Here s the merchandise you have been reading about nd, no doubt, would like to buy?"

Have you followed the advertising campaigns of he manufacturers so that you could intelligently upplement those advertised arguments with argu- nents of your own when one of your customers sked you about the merchandise?

Have you spent a few pennies for local newspaper space in order that you might reap for yourself the benefit that accrues from the many dollars the manufacturer has spent?

Are you accustomed to answer inquiries for those advertised goods by saying: "No, we don't carry those, but here's something just as good?" Incidentally, the man who does that is gathering an armful of the crop, but he's trampling down acres of good grain to get it.

Mr. Decorator:—

Are you declaring yourself a partner of the big concern that advertises heavily materials of the sort you use or are you employing the mix-it-myself methods and depending for your livlihood mostly on underbidding the other fellow?

Are you counteracting the work the manufacturer is doing, in your interest as well as in his by conjuring up imaginary objections to the product. To get right down to brass tacks, are you one of those who shake their heads solemnly and say: "It's hell to wash off," when you haven't tried it for twenty years?

Are you reluctant to put on an Alabastine job because it will cost the property owner a little more than it would if you used kalsomine? Where do you get your big profits—out of a cheap job or a good one? Why does the merchant always try to sell you his better grades of goods? The reason is that they're really worth more per dollar of cost but the thing that interests him is that he earns more profit on the higher priced goods than on the cheap stuff and makes better satisfied customers. You don't recommend cheap varnish when a man asks you about enamel, do you?

When you read a manufacturer's costly advertising do you remark that "It's the bunk," or do you get a little of the merchandise and try it out so that you can know what you're talking about instead of just guessing. The very thing that you had bad luck with during the World's Fair period might give you good results now.

Both of You:—

Do you say: "If the manufacturer would save the money he spends for advertising and take it off the price of the goods, I'd be better satisfied?" The Mexican peon could have said just as logically: "I'd rather have the seed that was sown than the crop that has grown from it."

Now it isn't necessary to tell you that the Alabastine Company is one of the most persistent, consistent advertisers in America. Space that costs a good deal of wages for every agate line is used to tell the story of Alabastine to people who know what good wall decoration is and who will appreciate the results that a good decorator can produce with Alabastine.

Some of those people, it is true, apply Alabastine themselves, and it is also true that they pursue the course rather than argue with a decorator or a dealer

hen they consider the use of Alabastine. Thousands f them have told us that they paid for Alabastine and ıe decorator applied kalsomine.

Is this harvesting the crop that the Alabastine Company has sown, or is it trampling down acres of good rain in order to get an armful?

Please understand that this isn't a complaint. The labastine Company has no real cause for complaint. t makes no secret of the fact that its business and its arnings have grown, even during the post-war dull eriod, faster than any similar concern in America. he Alabastine Company is satisfied. But how about ıe dealer who hasn't been selling all the Alabastine he ıight have sold or the decorator who might have been pplying more Alabastine as a result of Alabastine advertising?

Water mixed wall tints may not be a large part of our business and a little effort may be required to ıake it a larger part, but be that part large or small, ; is to your interest to see that you get out of it all here is in it, and this brings us back to the Mexican gain. There is standing in your field a crop, planted, ultivated and ready for the harvest, that the Alabasine Company has sown. It is yours for the harvesting, nd it is for you to decide whether it shall be grist for he mill or waste in the field.

STEADY SALES

There is a big generous margin of profit in every ackage of Alabastine which you sell. This is ash.

There is a big probability of repeat business in very Alabastine sale. This is consumers' satisaction with a product which has earned its ight to be called the nationally accepted wall oating.

There is a very small amount of time or effort necessary in making an Alabastine sale. This is due to Alabastine's constant and ever ncreasing advertising campaign—a bigger campaign in 1923 than ever before.

Alabastine

Instead of Kalsomine or Wall Paper

Your Alabastine market is almost unlimited. Homes, churches, schools, stores, offices, theaers, hotels, hospitals—every kind of building—wherever sanitary and artistic walls are desirable. And Alabastine is used on every kind of nterior surface—over plaster, wall board, paint, burlap or canvass—new walls or old. Property owners who are particular want Alabastine—decorators who take a pride in their work use it. Progressive dealers sell it in large quantities.



An Alabama Hotel Decorated Throughout with Alabastine.

Sentence Sermons

A mule can not pull while he is kicking and he ca not kick while he is pulling. Neither can you.

God will not look you over for diplomas and medal but for scars.

Some folks make their joys mere incidents and mak their sorrows great events.

What we are not up on we are generally down on.

The only motto some people seem to have is, "I something ain't wrong, 'taint right."

If some sermons were as broad as they are long w would all be better off.

You can't own any more than you are worth.

Some people grow with responsibility; others swell.

Some people are absolutely punctual in being late.

The more we possess the more we are possessed b our possessions.—H. M. Stansifer.

Some Examination

Q. "What is a skeleton?"

Ans. "A man with his inside out and his outside off

Q. "What makes leaves turn red in the fall?"

Ans. "They are blushing to think how green the have been all summer."

Q. "How can one keep their toes from going sleep?"

Ans. "Don't let 'em turn in."

Q. "What is the best way to keep milk from sou ing?"

Ans. "Leave it in the cow."

Q. "What do you call a man who has three wives?

Ans. "A man with more money than sense."

Q. "What is an hour?"

Ans. "Waiting five minutes for your regular cut to dress."

Q. "What keeps bootleggers in business?"

Ans. "Customers."

Q. "What's the masculine for laundress?"

Ans. "Chinaman."

Q. "Why does a baker wear a white hat?"

Ans. "To cover his head."

Q. "What kind of paper makes the best kite?"

Ans. "Fly-paper."—The National News.

THE VALUE OF ALABASTINE TO THE HARDWARE DEALER

It is not Alabastine alone that makes it an important ock item in the best hardware stores, although the neral margin of profit you make on every Alabastine le is of itself a sufficient reason why you should ll it.

One great value to the hardware dealer who carries labastine, paints, oils, etc., over the hardware dealer ho does not handle these products, is the getting into s store of customers who otherwise would not come him, and the opportunity it gives to interest and sell ese customers the many other seasonable require- ents in the hardware line, as well as the much called r products in the paint line.

Brands of paints, Alabastine, etc., that are nationally lvertised—and by that we mean whose merits are ally brought to the attention of millions of the con- ming public, and not merely the dealer himself rough trade publications—when featured by the deal- through window displays, circularizing, local adver- sing, etc., presents the greatest opportunity to bring stomers to a dealer's store. Once you have these rospective customers within your doors it is up to you, our salesman and clerk to make real customers of iem.

In our humble way through Brush & Pail we are ying to give information that will acquaint its readers ith the selling arguments and merits of Alabastine, nd to make better general salesmen in all lines, that nce the customer is corralled in the dealer's place of usiness, he can be shown that you have something that is to his interest to buy, and to help make not a ansit, but a permanent customer. The buying public ppreciate courteous treatment, and above all to trans- ct business with those who know their goods and can lk them intelligently.

In the last two issues of Brush & Pail we tried to ive a list of questions and answers for practically all ie questions that may be asked about Alabastine, and e sincerely trust this information may have been ound useful and may have placed salesmen and clerks here they can talk Alabastine intelligently to the iany persons who come to them for advice and in- ormation.

ALABASTINE COMPANY.

Thru the Looking Glass

Man (in search of his wife)—"Bridget, do you know nything of my wife's whereabouts?"

Bridget—"Yes, sor, I put them in the wash."

Pa Knows

"Papa, what are cosmetics?"

"Cosmetics, my son, are peach preservers."—From the ive Wire.

Dear Editor: My little boy has worms. What will ielp him?

Answer: Feed him lots of fish—they like 'em.

Good Advertising—Cheap

In these days of heavy automobile traffic on nearly all country roads, many thrifty farmers have awakened to the fact that motorists are excellent customers for fruits, vegetables, poultry and dairy products, etc., and are perfectly willing to pay about the same prices that dealers charge them at retail in the cities.

A few of these farmers have erected rough stands along the roadside on which their products are displayed when the passing traffic is especially heavy but there are many others who would like some of this business yet who have no time to attend to a stand.

Recently a motorist traveling through Northern Indiana noted the fact that in front of nearly every farm house there was a blackboard about two feet square mounted on a post and divided into two sections, headed respectively "For Sale" and "Wanted." On the bottom of each board was lettered in white the name of the dealer in the nearby town who had furnished the board and thereby obtained some excellent advertising every day in the year.

Now these boards cost comparatively little, especially when they are made on rainy or otherwise dull days by a clerk who has nothing else to do. Following is a good formula for blackboard paint, together with suggestions for applying it:

Moisten lampblack with grain alcohol enough to make a thin paste and reduce same to desired consistency with orange shellac varnish. Apply this smoothly and when the second coat is dry, sandpaper lightly and follow with two coats of the following: ½ pound orange or gum shellac dissolved in 2 quarts of grain alcohol, 1½ ounces dry lampblack, 1½ ounces ultramarine blue, 4 ounces washed flour of emery and 6 ounces flour of pumice. Stir this well and add more alcohol if it is too stiff to work freely. The last two coats must be applied rapidly to avoid laps.

There are other methods of making blackboards, but it must be kept in mind that these will be exposed to all sorts of weather and if they are worth making at all they are worth making right.

Checking Up

A well-known sales manager tells the story of a colored boy who walked into a drug store and asked the druggist if he could use the 'phone. This is what the druggist heard!

"Hello, is dis Mistah Johnson' residence?"—"Is Mistah Johnson theh?"—"Mistah Johnson, Ah heah as how yo is needin' a boy to look after yo yahd an' drive yo cyar?"—"You says yo already has a boy?"—"Is de boy givin' yo satisfaction?"—"Yo say he am givin' yo puffect satisfaction?"—"All right, Mistah Johnson, Good-by."

The boy hung up and the druggist said to him "Boy, are you looking for work? I am looking for a boy to help in the store."

"No, suh, I'se not lookin' fo' wuk. I wuks fo' Mistah Johnson; I'se jest been checkin' mahself up."

THE FIGHTING SPIRIT

It is said that a lobster, when left high and dry among the rocks by the retreating tide, has not intelligence and energy enough to work his way back to the sea, but waits for the sea to come to him. If the sea does not come, he remains where he is and dies, although putting forth no more than his normal efforts would enable him to reach the waves, which may be tossing and tumbling within a yard of him.

The world is full of human lobsters, men stranded on the rocks of life, who, instead of exerting their own energies, are waiting for some great billow of good fortune to engulf them and set them afloat.

Someone has said that it is the world's slap in the face that makes men of the monkeys' distinguished cousins. At any rate, it shows the "stuff" that is in a man. The fellow who is born with the proverbial gold spoon in his mouth, who is petted and coddled, every want promptly gratified without his lifting a hand, seldom gets his name carved on any public monument.

Bump a real he-man hard, kick him on the shins, pull his tie outside his vest, and you have done him a real service. All the heroes and heroines of history have been fighting men and women. Some fought with their hands, some with their heads, and some with both. The struggles they valiantly waded into, the obstacles they courageously surmounted, proved to themselves and to the world that they were not lobsters reincarnated in human forms.

It is the animal nature of man that prompts him to shun difficulties, to take the easiest way around obstacles, to dodge duties and to play truant from his obligations. It is the divine nature within us that finds pleasure in toil, joy in conquest, happiness in tasks well done, and peace in squared accounts.—Nuggets.

The Carry-On

Medium—Yes, Mr. Henpeck, your dear wife is in heaven.

Henpeck—Are you sure she is in heaven?

Medium—Yes, there is no doubt about it.

Henpeck—Well, er-there is going to be trouble up there.—New Bedford Evening Standard.

Toot-Toot!

A sufferer who lives close to a railroad yard in the suburbs wrote the following to the railroad company complaining about the racket made by a switch engine:

"Gentlemen: Why is it that your switch engine has to ding and dong and fizz and spit and bang and hiss and pant and grate and grind and puff and bump and chug and hoot and toot and whistle and wheeze and jar and perk and howl and snarl and puff and growl and thump and boom and clash and jolt and screech and snort and snarl and slam and throb and roar and rattle and yell and smoke and smell and shriek like hell all night long?"

THE BUSINESS CODE
1923 Model

Everyone knows that road ethics based on a mutual exchange of fair treatment and courtesy has more to do with safety and comfort in automobile travel than all the statute laws put together, and we also know, except on major cases of illegal corruptness, that the unwritten code of business ethics is a tremendous factor in agreeable and profitable commercial interchange.

The basis of this code is the mutually agreed upon standard that "no sale is a good sale unless profitable to both buyer and seller."

The modern "piker" is the man who fails to recognize this code and seeks to get more than due him, and give less than he owes, under such a code.

In passing, let us mention a few schemes which would tend to put us out of tune with the code of business ethics.

It would not be good business ethics for us, if we made a mistake in ordering to demand our seller that he rectify our mistake at an expense to himself, under a threat that if he did not do so we would withdraw our business.

It would not be good business ethics for us to hold up payment of a whole monthly statement on the claim that there was a disputed point on one of the invoices such statement included.

It would not be good business ethics for us to bid low on a job, knowing it will not show a profit, with the deliberate intention of making up on extras and by "skimping;" thus trying to win work away from another who uses no such methods in business and, also, thus fool our customer who does not figure on a "nigger in the woodpile."

It would not be good business ethics for us to slash prices and deliberately sell at a loss in an effort to cripple a competitor who is pursuing the even tenor of his way, and who, by his efficiency and good organization, has obtained business that we, in error, thought belonged to us by some mysterious "divine" right.

It is good business ethics to stand for our own mistakes and not try to make someone else lose money because we fell down.

It is good business ethics to get busy and become more efficient and not depend on "gag rule" or high financing or other "job lottery" for sales promotions.

Let us sum it all up in saying that the new business Freedom will more and more recognize that efficiency is ehtical, and that inefficiency is morally illegal.

Trumbull Chur.

Deceptive

"That new hired man of yours seems to be a good worker," said Farmer Field.

"Yes; that's his specialty," replied Farmer Flint gazing upon his alleged aid.

"Working?"

"No—seeming to."

Patience

Supposin' fish don't bite at first,
What are you going to do?
Throw down your pole, destroy your bait,
And say your fishin's through?

You bet you ain't; you're going to fish,
An' fish, an' fish, an' wait
Until you've caught a basketful
Or used up all your bait.

Suppose success don't come at first,
What are you goin' to do?
Throw up the sponge, an' kick yourself,
An' growl, an' fret, an' stew?

You bet you ain't; you're goin' to fish,
An' bait, an' bait agin,
Until success will bite your hook,
For grit is sure to win.

—The Rotograph.

GRASP THE OPPORTUNITY, BOYS

Now is the season of the year for big work on interior decorating of not only residences, including those just being completed, but school houses, churches and public buildings of all kinds, presenting acres of wall space that will, within the next three months, be decorated for the first time or redecorated. Mr. Carl Dipman in a recent issue of Good Hardware says: "Think of it! In the average house, there are three times more inside wall and ceiling surface than is outside."

"It may surprise many dealers to know that the possibilities for the sale of shelf lines are four times greater than for the sale of outside paint in the average home."

"Yet, the dealer's volume is often split in the proportion of less than 50% in shelf lines and more than 50% in outside finishes. Many dealers are putting all their pressure on the sale of outside paint, and are neglecting the big inside and specialty business."

Who will say that the sales of Alabastine has any reasonable limitations? Who will say that of the acres of wall surface to be covered, and the profit to the dealer and decorator through such work, that Alabastine sales should not be doubled and trebbled without the point of saturation being reached?

What some hustlers are doing to cash in on the great possibilities along this line of work is told in the few of many letters we are receiving and herewith reproducing. Please remember that every new school, church, public building or home erected, adds one more permanent opportunity for increased business for the practical painter and decorator.

Our advice to our friends is to develop business now for the future and in no way can you make better and more lasting friends among property owners, than to use and recommend Alabastine.

Read what your brother painters are doing, and profit by it. The following is not what we say, but what they say, and shows what they are doing. Please note that every reference to clippings, or labels, or whatever it may be, means the large word "Alabastine" cut from the face of the package, over the cross and circle printed in red. Each label represents the use of five pounds of Alabastine, and is redeemed by us by the payment of $3.00 in cash for each one hundred such clippings. In the letters published below, we are taking only a few scattered ones showing what the possibilities are from the use of Alabastine.

ALABASTINE COMPANY.

AL. A. BASTINE KNOWS BUD

Al. A. Bastine's young son, Bud, had been working feverishly all forenoon on an interior decorating job. Evidently he was trying to beat the clock, for he would take a hasty glance at his Ingersol and then jump into his work with renewed vigor. He knew that Al was working in a distant part of town and therefore unlikely to come prowling around Bud's job in the afternoon which would give the youngster time for much needed practice with his beloved basket ball team. Just as he was finishing, however, and while the hands of the watch were around 11::30:, he heard the opening and closing of a door, followed immediately by the calm, but much dreaded voice of his sire, who observed:

"Wall, wall, I haint see so much activity out 'o you fer quite a spell, young feller; how come?"

Bud was too indignant for words. He answered Al merely with a grunt and continued his work, although at a noticeably slower speed. Al turned the matter over in his mind for moment, then the light of understanding shone in his eyes as he said:

"H'm, I reckon I get yer slant now, Bud. Yer aimin' to do a little highly profitable basket ballin' safternoon. Haint that right?" "Wall, s'posin' it is," replied Bud; "haint I done about six hours work in four?"

"You have, Bud, you have, an' I'm fer you. But here's this here house to be cleaned up before you leave this job an' you know it."

"Haint half the other painters that cleans up the houses, an' there haint no sense in it."

"Half the other painters haint workin' half the time, nuther," exclaimed Al impatiently. "Bud, how long do you reckon it's goin' to take me to git a leetle hoss sense into you? The women in this town is the ones that gits the decoratin' done an' I git the bulk of it. Kaint you see why?"

"Sure I see why," replied Bud. "It's because you do good work."

"That's only one of the reasons. Good work is sumthin' everybody expects an' when they git it they accept it as a matter o' course. I make my customers all satisfied with the work I do but you don't hear 'em talkin' much about that. The thing you'll hear the women talkin' about is how keerful I am to leave everything lookin' spick an' span—how they don't never,

no time, have to go over the place after I git through an' clean the drippin's o' paint offen the woodwork ner finger marks offen the furniture.

I think a right smart o' my repitation for bein' a good decorator an' the women have helped that repitation along by talkin' among theirselves. It has meant real money to me month after month the year round. That's one of the biggest reasons why I've always got a job waitin' fer me. You've bellyached a heap o' times about me bein' more perticler about cleanin' up than I was about the decoratin' and mebby it's so. But if I do that cleanin' just a leetle better than the other feller does it, the women sure will notice it. I've got to do my decoratin' a dum sight better than the other feller if they notice it much."

Al was glaring at Bud as he concluded his remarks but after a moment a kindly light softened his eyes as he remarked:

"This house has got to be cleaned up, Son, an' that's why I drapped in. But I know you've got yer heart set on that basket ball stuff an' I aint blamin' you none. Now you set down an' empty that dinner pail into yourself, then change your clothes an' beat it. I'll clean the place up, Sonny, an' Sattiday night I'll be yellin' my head off at that basket ball game along with the fathers of other wuthless sons who is caperin' aroun' there on the floor half naked."

With a yell Bud dived for his dinner pail and after making quick work of finishing his mother's good, old-fashioned, wholesome cooking, he cast an affectionate glance at his dad's broad back as he started for the door.

"S'long an' much erbliged, Dad," he called.

"S'long, son," replied Al, an' as the door closed, he added to himself. "Purty durned good av'rage boy, but Lawd A'mighty what a lot he's got to learn yit."

BLAMING IT ON THE INTERESTS

By Bruce Barton.

In a little country town where I spend my summers is a man who complains about the Interests.

"But who are they?" I demanded one day. He looked at me as if he suspected that I was having fun at his expense.

"You know well enough who they are," he answered, and mentioned certain men prominent in Wall Street.

"Your list surprises me," I said. "I know one of those men. He was the son of a school-teacher and had to work to put himself through law-school. The men who used to employ him as a lawyer think so much of his integrity that they would be willing to intrust him with the care of their whole estates.

"One of your other men started with many thousand dollars less than nothing. He paid off his father's debts —debts incurred while he was a boy and for which he was in no way responsible.

"If these are the Interests," I said, "then don't worry. They are quiet, home-going, family men like yourself— only they work harder and will die younger."

I remarked to him that I observed no great difference in virtue between my New York neighbors and my small-town neighbors. The man in Wall Street who waters stock, if he lived in a small town would water milk. The small-town man who listens in on a party line would bribe private secretaries in Wall Street to give him market tips.

It is comforting to me, of course, to blame my misfortunes on the Interests. I would like to persuade myself that if some one did not pull the stepladder out from under me occasionally, I might climb much higher.

But in my saner moments I know better. I started work at seventy-five dollars a month; the first Wall Street magnate referred to above started at forty dollars, the other at nothing.

Only one man is responsible for the fact that I did not keep ahead, when I had such a good head start. His name is not listed among the Interests; it is printed at the top of this article.

Reprinted by special permission from the January, 1923, issue of The Red Book Magazine.

Mr. J. L. Hamilton:—

Replying to your letter in regard to making Brush and Pail helpful to dealer and clerks.

I have asked them what they liked or what was the most interesting to them.

They would say, "Something practical, about how to treat a wall or to make wall paper stay on or how to refinish floors."

Over my territory most all the walls are rough plaster and many use glue size. That is where the grief starts. The hot spots of unslacked lime burns through, also salt peter spots. I always advise a good hard oil size and add with it a little plaster of paris, pumice stone or Alabastine the color that is to be used on the wall. This makes it a better binder and smooths it also.

This also has the tendency to harden the plaster. Otherwise by using glue size or no size at all the life leaves the plaster. It gets chalky or crumbles. It's impossible to make a good job under these conditions.

This same thing applies to the use of any wall coating material. To get best results, walls should be properly treated. I believe the dealers and his clerks and salesmen will be interested in the practical things that will enable them to give intelligent advice to their customers.

Yours truly,

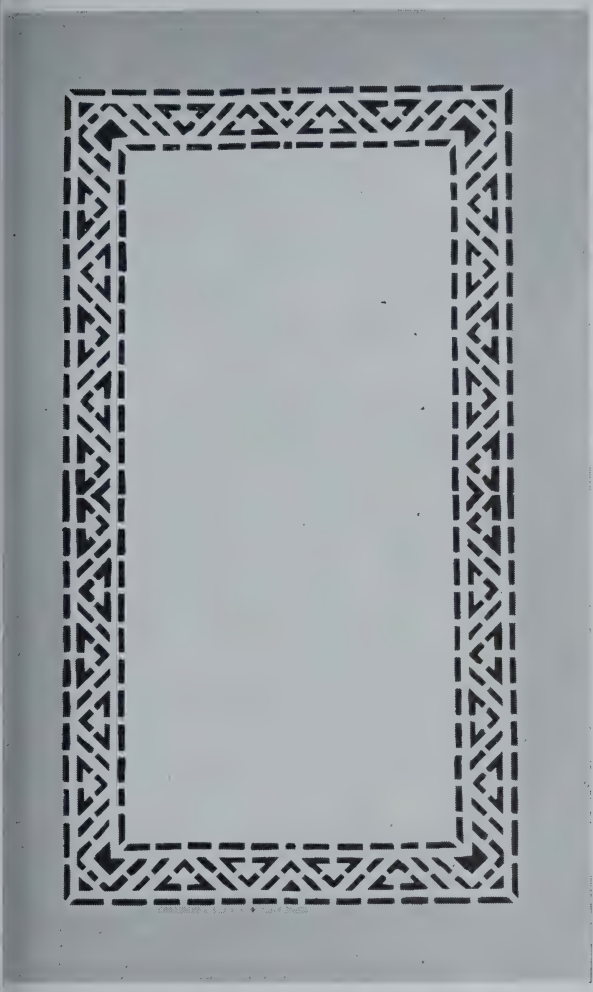
Salesman

Good Advertising and Yet No Name Is Mentioned

"You say you come from Detroit," said the doctor to his fellow-passenger, "that's where they make automobiles, isn't it?"

"Sure," replied the American with some resentment, "we make other things in Detroit, too."

"Yes, I know," retorted the doctor; "I've ridden in 'em."



WALLS AND CEILING DECORATED IN PANELS

(By Emil Wickstrom)

If ceiling is to be panelled, use No. 26 or any other ght tint for the panels. Use a band or stile around ach panel in a color two or three shades darker than he panel. The stile or band should be from 8 inches to 8 inches wide, depending on the size of the room. A orner stencil can be used on the line of panel and stile nd connected with one or two lines. For the stencil olor, use a color darker than the stile. For example, No. 26 were used for panels, No. 20 could be used or the stile; stencil 232 could be used for the corner tencil and connected with two lines in No. 97.

If white is used for the panels, No. 26 can be used or the stile using stencil 151 for the corner stencil and onnected with one line in No. 29 or 58. Or if white is sed for the panels, No. 22 can be used for the stile, sing stencil 231 as a corner stencil and connected with wo lines in gold. If No. 23 were used for the panels, No. 49 can be used for the stile, using stencil 799 or 00 a scorner stencil and applied in No. 16 and outined in gold. The corner stencil should be placed first,

working from the corners to the center of panel. Whe the stencil meets in center of panel, the stencil wi form an ornament. All stencils used for panels shou be done that way; the corners first and work fro corners to the center.

LIVING ROOM

No. 20 can be used for wall panels. Stiles or bar around the panel in No. 56. Stencil 801-802 can be use on line of panel and band in No. 97. Always measu the walls for paneling as it may take an 8 inch or inch band to fill out so the panels will be even. If th Opaline Process is used, use No. 20 for the panel using No. 22 for the first color and No. 26 for th second colar. For the band, use No. 54 for the fir color and No. 52 for the second color. A good color f panels is 1 part 24, and 1 part 48, using a band in part 48 and 1 part 33. Use stencil 413-414 in 6 par 16 and 1 part 7 around the panels and for ornamen and outline in gold. For the Opaline effect on pan color, use No. 48 for the first color and No. 23 for th second color; on the band, No. 33 can be used for th first color and No. 20 for the second color, also No. can be used for panels and for the band, 1 part 33 a 1 part 32 can be used, using stencil 397-398-399 in s ver. Use stencil 398 in center at bottom and 397 center at top, connecting the stencils with stencil 39

LIVING ROOM

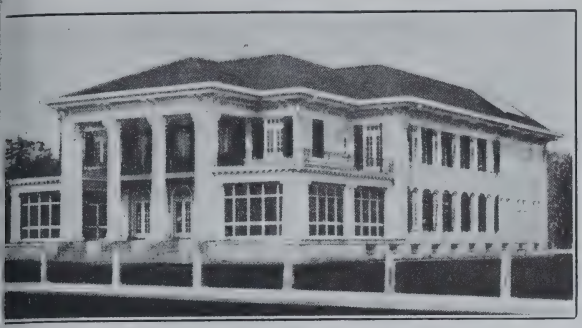
No. 57 can be used for panels and for the band, u No. 29. Stencils 286-287 can be used about four inch from the line of band in 2 parts 16 and 1 part 7. the line of panel and band, draw a line in 2 parts 16 a 1 part 7. For the Opaline effect, the panels can be do in No. 54 for the first color and No. 31 for the seco color; the band, for first color use No. 58 and for t second color, use No. 20.

DINING ROOM

No. 48 can be used for the wall panels; band or st in No. 58, using stencils 801-802 about six inches fr line of band in No. 97. On the line of panel and ba draw a gold line. For the Opaline effect, for the fi color on panel, use No. 56 and for second color, use N 52. For the Opaline effect on band, use No. 33 for t first color and No. 23 for the second color.

DINING ROOM WITH PLATE RAIL

Equal parts 31 and 28 can be used for the upper th of wall, using stencils 336-337 to form the panels, o on each side. Use No. 98 for the wall. For the Opali effect, use No. 28 for the first color and No. 52 for t second color. For the lower two-thirds or below t plate rail, use the combination color, 8 parts 2 and part 7 to form small panels. Stencils 334-335 can used below the plate rail in No. 7. If No. 29 is used the upper third of wall, use stencils 784-785 to fo panels and apply in 2 parts 16 and 1 part 7, or use parts 2 and 1 part 6 for the fruit, using No. 8 for t ribbon and balance of stencil in 6 parts 16 and 1 part For the lower two-thirds, use No. 58. Use stencils 3 363 to form panels, and apply in 2 parts 16 and 1 p 7. If the Opaline effect is used on upper third of wa No. 54 can be used for the first color and No. 31 for t second color.



An Alabama Y. M. C. A. Building decorated with abastine.

OUR 1923 WINDOW DISPLAY BACKGROUND!

hat a Few of Several Thousand Dealers Have Written Us

We used the window trim to good advantage and will e it again next week when we have a paint demonration.

Since we put in the window trim and sent out a rcular letter, we have sold between twelve and fifteen ses of Alabastine.

"We have had an unusually good trade for Alabastine is spring. Many thanks for window trim."

"Wish to thank you for the trim as it was very efctive and was cause of making a number of sales of labastine that we think we would not otherwise have ade."

"Display arrived O. K. and has been used as a backound pretty much all the time since it arrived. It is dandy display and is selling goods."

"Window background arrived O. K. In window and n selling lots of Alabastine."

"We received this beautiful window trim, which we e using to our mutual benefit. Thank you for the autiful line of advertising."

"Window trim received and as a result we have purased five cases of Alabastine."

"Display very neat and has increased sales. We eep a full stock of Alabastine at all times and use it rselves on our tenements as well as in my own home."

"Window display received. Have had very good reults from the sale of Alabastine."

"Received window display in good shape. We used is in decorating our window. Are well pleased with ie effect it had on our display."

"We received display O. K. It is a good one and as increased our sales quite materially."

"Wish to acknowledge receipt of your window dislay background. We just received a ten case shipment f Alabastine, and intend to give Alabastine window pace as well as advertising space."

"Window trim occupies good place in our window. lard turning down the many ladies who want it."

"We received window display background. We noiced an increase in sales after using the trim."

"It has been working continuously, resulting in profits or both of us."

ALABASTINE-OPALINE BECOMING VER POPULAR

The Alabastine Company,
Grand Rapids, Michigan.
Gentlemen:

I just completed two jobs, OPALINE, and please these customers very much and it was a pleasure f me doing the work.

I intend decorating my Studio with the Opaline effec so as I will have something to look at when in restin minutes.

Here is as follows due to rest minutes.

Brush and Pail, Brush and Pail,
Use it and you never fail,
Opaline, Opaline,
The effect far supreme,
Is the best I ever seen,
We, painters, who are wise,
Should use it and please the wives.

Wishing yourselves the future of greater succes I am,

Yours truly,
Philip V. Rodel.

Alabastine Co.,

Will, in the near future, write you explaining you how we have succeeded with the Opaline effe

Have several rooms of this kind of work done he in my own home and must say, those that have se them, can and will not believe that it was done wi Alabastine. Everyone takes it for granted that it wall paper.

Our dining room we have finished in a two-to effect. Ceiling a very light cream, wall a pale bl down to plate rail, below plate rail, a delft blue wi a nine inch grape pattern running below picture moul ing.

Motteling or Opaline was done in this manner. Firs took my delft blue and motteled same over my pa blue. Second, took my pale blue and motteled over n delft blue. The result is a very pleasing and rich loo ing slick effect, leaving enough of either blue color predominate through. The room is a south room, whi with its hangings and drapes, makes a very pleasa dining room to sit in.

Thanking you for Brush & Pail, and yours forev for Alabastine, I am, Theo. Weismann.

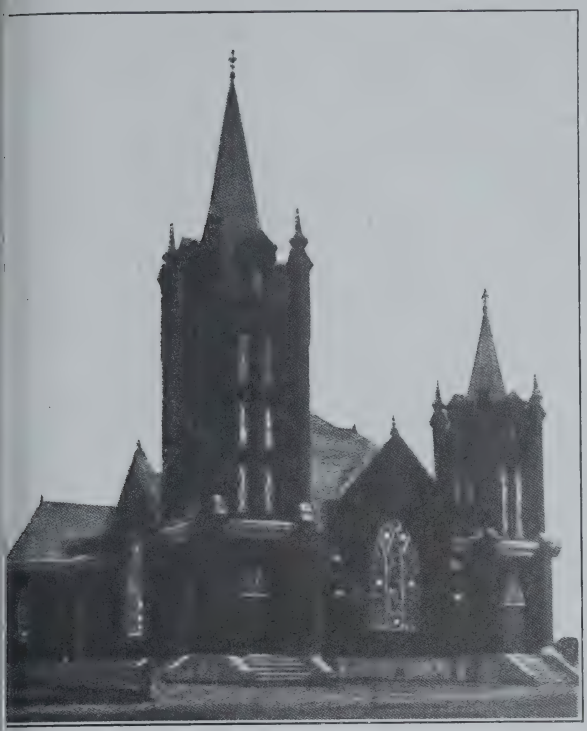
PARTNER WANTED in exclusive paint and wallpaper store. Must be able to handle men and do papering and decorating. A good South Dakota town. Write "W" c-o Brush & Pail.

Entirely Too Personal

A drunken man went into a restaurant and sai "Give me some—hic—prunes."

"Stewed, sir?" the waiter asked.

"None of your darned business," replied the ma crossly.



abastine Company, April 28, 1923.
and Rapids, Michigan.
ear Sirs:

We are enclosing photograph of a church we recently mpleted with Alabastine, it being finished throughout ith the Opaline effect.

We used nearly three hundred pounds on this job. elieve me, it is some good looking job. Most people ink it is wallpaper. We are the first to do any of is work here, our first job being done about a year go. We have several good jobs in view now.

"Alabastine is the only water color made." Don't use ything else. We wouldn't have anything else.

Please send us some larger book samples.

Very truly yours,
Ramsey & Bradey.

His Slogan

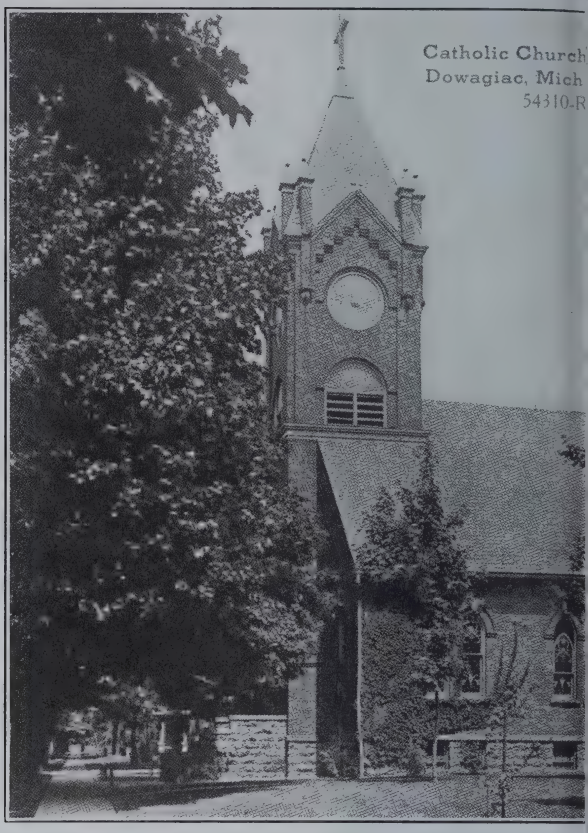
Older Sister: "Johnny, go shave your dirty face!"
Brother: "Nothing doing—I'm 'Saving the Surface!'"

On their return home from a dinner party, Mrs. mith turned to her husband with a look of curiosity n her face.

"John, dear," she asked, "whatever made you tell the hompsons that you married me for my voice, when ou know I can't sing a note?"

John was a tactful man as a rule, but this time he ripped.

"Well, darling," he replied soothingly. "I had to give ome reason, and that was the only one I could think f at the moment."



Catholic Church Decorated With Alabastine I
Chas. Stansell

Goods Furnished by Ray Burlingame Estate

They Are Cashing In On A'abastine Popularit

Alabastine Co.

By registered mail, I am forwarding 600 Alabasti tags for which you may mail us check.

Thanking you in advance, I beg to remain.

EST. L. R, SASSINOT, L

Alabastine Co.

Have sent to you by mail 500 Alabastine labels c from five pound packages, for which please send r check.

Am still using Alabastine at all times, find it ve satisfactory.

FELIX MAGERS, Te

Alabastine Co.

I am sending you under separate cover three hu dred and three (303) Alabastine labels for which plea send me cash as per your offer, and oblige. Yours f Alabastine.

EDGAR B. VAUGHAN, Mis

Alabastine Co.

Under separate cover am sending 260 Alabastine labels for which please send me the cash $7.80. User of Alabastine for 14 years. Find nothing to compete with same. C. B. COLLINS, S. C.

P. S.—Praise the factory from whence all blessings flow. Because Alabastine has got the floor. Peace and good will to all brother painters and Alabastine users.

Alabastine Co.

I am sending you by mail (insured) 117 Alabastine labels for which please send check for $3.00.

Just finished a school house which required 600 lbs. and I requested contractor to use Alabastine, and everyone satisfied. F. E. RUMMELL, Ore.

Alabastine Co.

I am sending you under separate cover 220 Alabastine labels. Send check $6.60. Thanking you in advance.

F. W. FRAZEE, Iowa.

Alabastine Co.

Am sending under separate cover 190 Alabastine labels. Please send check for same. Alabastine is all to the good.

GEO. CASEY, S. D.

Alabastine Co.

I am sending you by P. P. under separate cover 359 words "Alabastine" cut from 5 lb. packages Alabastine, for which please send me check for $10.77 and oblige.

R. L. PAISLEY, N. C.

Alabastine Co.

Under separate cover by P. P. am sending 200 large words from your 5 lb. packages for which send me cash.

H. NEIDINGER, Mo.

Alabastine Co.

I am sending you under separate cover 800 of your valuable coupons which I kindly ask that you send check to cover.

Trusting the above reaches you in the best of condition, and same will have your immediate attention, I remain, L. G. MONTEVERDE, La.

Alabastine Co.

Under separate cover I am mailing you 338 Alabastine labels for which you will please send check for $10.14 and oblige.

CLAUDE E. WHITE, Mich.

P. S.—I use Alabastine on college buildings here and like it very well indeed.

Alabastine Co.

We are sending in separate package 340 Alabastine tags which please send check for same, and oblige.

PAULS VALLEY DECORATING CO.

Alabastine Co.

Under separate cover we are mailing you 200 Alabastine labels for which send us check to cover same.

SANDPOINT PAINT & OIL CO., Idaho.

Alabastine Co.

Under separate cover I am sending you six hundred (600) labels, for which please send me your check for eighteen dollars. Thanking you in advance for your prompt attention.

A. G. CUTHBERT ,New Mexico.

Alabastine Co.

We are mailing you under separate cover 350 words Alabastine for which please send us check for $10.50. We are handling and using Alabastine exclusively in our store and on all of our work and know of no other brand that covers as much per package or that gives such satisfactory results .

GIBBLE & CO., Fla.

Alabastine Co.

We are sending you today under separate cover 300 coupons taken from Alabastine packages. Kindly give us credit for same, and oblige.

THE NELSON PT. & WPR. CO., Mich.

Alabastine Co.

I am mailing you today 200 Alabastine words for which please send check. Alabastine is O. K. every way.

W. B. GUYER, Colo.

Alabastine Co.

Enclosed find 200 Alabastine labels for which please send me check as per your offer.

A. CAMPBELL, Ga.

Alabastine Co.

Am sending under separate cover by reg. mail 385 (three hundred and eighty-five) Alabastine tags. For which please send check for $11.85, (eleven and 85). Have great success with Alabastine.

SAM J. HAMILTON, Colo.

Alabastine Co.

Find inclosed one hundred and fifty coupons.

J. C. WAGGONER, Okla.

Alabastine Co.

We are sending you under separate cover 565 Alabastine coupons taken from packages which we have taken in. Please accept and send check for same and oblige.

L. K. STALLINGS, Wis.

Alabastine Co.

I am sending you under separate cover 300 of your valuable coupons for which I kindly ask that you send check covering same.

Trusting the above reaches you in the best of condition, I beg to remain,

LOUIS G. MONTEVERDE, La.

Alabastine Co.

Am sending you under separate package 150 labels for the same you can send me a brush. If these are not enough for brush you may send me cash. Have used your goods for nearly thirty years and always recommend it in preference to any water color. Have neglected to save labels until this spring. Have done more Alabastine this spring than usual and always have good results. They have named me Alabastine for I always boost it. Thank you for Brush & Pail for I appreciate your sending it as there is lots of good in it. Well thanking you for past favors.

JOHN P. EADES, Iowa.

Alabastine Co.

You will receive by parcel post 200 "Alabastine" labels taken from the Alabastine box, for which please send me your check for $6.00. I remain, an Alabastine booster. CLIFFORD DEERR, Ala.

Alabastine Co.

I am sending you under separate cover 161 Alabastine labels taken from packages of Alabastine I used the past season. Please send me check for same as per your offer.

Also put me on your list for Brush & Pail. Send me some samples of Tiffanized effects as I think I can use to good advantage. Expect to use quite a good deal of Alabastine this season. C. N. WILCOX, Wis.

Alabastine Co.

Please mail me check for the 150 Alabastine tags. I am mailing you under separate cover.

C. P. TOMLINSON, N. M.

Alabastine Co.

I have used your Alabastine to this amount coupons and are getting ready to start a new job with it. You will find here inclosed 100 for which the premium calls for $3.00, and oblige. HENRY D. DAVIS, S. C.

Alabastine Co.

You will find under another cover, 145 labels for which please send check to my address.

J. W. BANEY, Minn.

Alabastine Co.

I am mailing with this a package containing one hundred Alabastine labels. In return will you kindly mail me a check for three dollars ($3.00).

Thanking you in advance, also for past favors. I remain, S. G. DOAN, Cal.

Alabastine Co.

Please find enclosed 108 Alabastine trade marks for which you may send check.

Thanking you in advance and with best wishes for a successful Alabastine season, I beg to remain,

W. I. FOSTER, Mo.

ANILINE RED COMES THROUGH EVERYTHING

L. S. M., Newark, N. J., asks for information on what he calls an unusual case, which he describes as follows: "Have redecorated a red wall, using a gray paint, and no matter how many coats of paint are applied the red comes through in spots. It is a sand finished wall, which seems to have been coated with red calcimine. We have washed the wall with plain water, but this did not remove all the red, which had been absorbed by the wall.

"Next we applied a coat of pearl gray paint, followed by a coat of shellac, this in turn being followed by two coats of pearl gray paint. Within two weeks the red spots again made their appearance. Then the painter gave it a coat of shellac and two coats of aluminum paint, followed by two coats of the gray paint. After two or three days the red came out again. What will permanently restrain the red from coming through?"

Answer: Remove the plaster and replaster the wall. That is the easiest way out of the trouble that we can see. You have a case of bleeding red aniline dye. There is a non-bleeding red aniline. Wet a rag with turpentine and rub it over the red, and if the red comes off on the rag it shows it to be the bleeding red. Washing with water would remove very little of it.

Shellac is usually used in the case, but the red is powerful enough to strike through the shellac or any other usual coating. Some painters claim to succeed with two coats of shellac and one coat of washable water paint; in very bad cases two or more coats of water paint are advised.

A chemist gives this formula for preventing the aniline dye from coming through: Take 1 lb. of copperas and dissolve it in a gallon of hot water. In another vessel dissolve 1 pound of alum in a gallon of hot water. Mix together and apply freely to the stained surface. This chemical mixture acts as a mordant, preventing the dye from coming through the paint.—Painter's Magazine.

The surest and easiest way to avoid the trouble mentioned above is to use Alabastine Colors which do not contain aniline.—Editor.

"What kind of a girl is Bob's sister?"

"Well, she rolls 'em."

"Now, if you mean socks, she's fashionable; if you mean bones, she's plus ultra; if you mean cigarettes, she's impossible."

Comfort First

To the belle of the Southern Sea,
A good missionary said, said he,
"A calico skirt
Is as cheap as dirt!"
"But is it as cool?" said she.

—Mainiac.

You Can Overplay Your Hand

A man came to his employer and said: "I don't know what is the trouble. I don't seem to get along at home. My wife don't love me. She don't seem to care."

"Maybe it is your fault. When was the last time you sent her flowers?"

He hadn't sent any.

"When did you send her a box of candy?"

He hadn't sent any.

"Do you remember her birthday, your anniversary and little days along in the year that women love to have their husbands remember?"

No, he didn't.

"Then, it is your fault."

So he called up a confectioner and sent out a ten-pound box of candy. Then he called up a florist and had a beautiful bouquet sent out. Next he went to a jewelry store and bought a necklace.

He went home early that night. He threw the necklace down on a table near his wife and said: "Here, dear, is a little necklace I picked up at the jewelry store today that I thought you would like."

She looked at him, burst into tears and sobbed: "Baby has the measles, I've got neuralgia again, and now you come home drunk."

That is the situation here. Mark Antony overplayed his hand. He failed because he wasn't sincere.

No man, no salesman can live in a community and sell the things he wants to sell unless he is sincere. You can't sell dishonesty and insincerity and not have it found out. Sooner or later it will come to light. And what is it worth unless you have played the game fair, unless you are the kind of man you want to be.

Fifty-Fifty

A young fellow wrote to a firm in a New England town which was selling razors at fifty cents each. This is the style of his letter:

"Please send one of your razors, for which I enclose P. O. for fifty cents.

"P. S.—I have forgotten to enclose the fifty cents, but no doubt a firm of your standing will send one."

They replied:

"We beg to acknowledge your esteemed order, and have pleasure in sending the razor, which we trust you will like.

"P. S.—We have forgotten to enclose the razor, but no doubt a fellow with your cheek won't need one."

Fahrenheit and Centrigrade Thermometers

I have a formula which calls for a temperature of sixty-five degrees centigrade. What does this equal on a Fahrenheit thermometer? How is the comparison figured for any temperature?

Sixty-five degrees C. equals one hundred forty-nine degrees F. To transform centigrade temperature readings to Fahrenheit, multiply by one and four-fifths and add thirty-two. To transform Fahrenheit reading to centigrade subtract thirty-two and take five-ninths of the remainder.



This Church Finished in Alabastine by Albert Larsen

They have a big liar in Maine, or they had a big snow storm. A Maine farmer is reported as having had the points of his lightning rods on the roof of his barn boxed in, last winter, so them cows wouldnt' get hurt on them when they were turned out for their exercise.

Even Worse

"Your husband has been ill?" asked the minister who was paying his monthly call.

"Yes," replied the worried-looking woman. "He has been feeling very badly. I do my best to please him but nothing seems to satisfy him."

"Is his condition critical?"

"It's worse than critical," she answered, with a sigh "it's abusive."

Tennyson and the Gas Bill

In a western town the attorney for a gas company was making a popular address.

"Think of the good the gas company has done," he cried. "If I were permitted a pun I would say, in the words of the poet. 'Honor the Light Brigade!'"

Whereupon a shrill voice came from the rear: "Oh, what a charge they made!"

A New England farmer had a passion for moving. His minister was passing the farm when John was preparing to move for the fourth time in a year. "What, moving again, John?" asked the parson.

"Yes, sir," replied John.

"You are taking your poultry, too, I see. Aren't they getting tired of being moved about?"

"Getting tired! No sir; they like it, sir. Every time them hens see a furniture van arrive they run into the yard and lie on their backs, with their legs in the air waiting to have them tied."

Will the gentleman who took wrong coat in restaurant Wednesday please communicate and explain matters to my wife? Writer wore wrong coat home and wife found powder puff and garter in pocket of same. Party responsible for mistake will confer lasting favor by communicating—Box—Cleveland, Ohio.

BRUSH & PAIL

ol. XV JULY—AUGUST 1923 No. 4

I Don't

Most motorists are blooming fools,
They trifle with the traffic rules.
I don't.

No man should try to get the drop
On any seasoned traffic cop,
Nor fail to heed his sign to stop.
I don't.

A man should never drive too fast,
Or brag about the cars he's passed.
I don't.

For Safety First should be his creed,
There really isn't any need
To drive a car at reckless speed.
I don't.

A man should never lose his bean
When piloting a gas-machine.
I don't.

On city street or open road,
A man should never break the code,
Nor fellow-farers incommode.
I don't.

He should not scare equestrians,
Nor chase the poor pedestrians,
I don't.

In fact, I have no car to run,
I'm shy the coin to purchase one,
You'd think I wouldn't have much fun.
I DON'T.

WHAT ABOUT ALABASTINE?

Is Alabastine a high grade material? Do ou, friend reader, use it in your work and recmmend it to your customers? Are you interested in reading what a few of the many thouand practical Alabastine users think of the aterial, and how they are profiting through ts use?

We publish from time to time a few, from he very many letters received, showing what he Alabastine Company is doing in redeeming, nder its offer contained in the inside back over of Brush & Pail, the large word "Alaastine" cut from the face of the packages, over he cross and circle printed in red. We can ssure you that Brush & Pail would be too small f all the space were used for that purpose to ublish all the letters of this kind each month,

so we only select a few from scattered localities

These people do not use Alabastine because they can secure a redemption at 3c each of the name, "Alabastine," but because they have found that Alabastine more nearly meets their requirements, and gives better satisfaction to themselves and their customers than any other material they can use for the purpose.

By saving these words cut from the face of the packages, they find they can secure compensation in the way of a refund, that is all to their good, and that they can use to advantage in their business. They are entire strangers to us they have no interest in the Alabastine Company and its activities, so we believe what they say comes from a more disinterested source than though we said it, and what they do is the best evidence of what they think.

We know there are readers of Brush and Pail, who are not using Alabastine. This may come from old time prejudice, from having received unsatisfactory results under adverse conditions, but whatever may be the reason, we know that once convinced that it is your interest to use a given material, it needs no further argument.

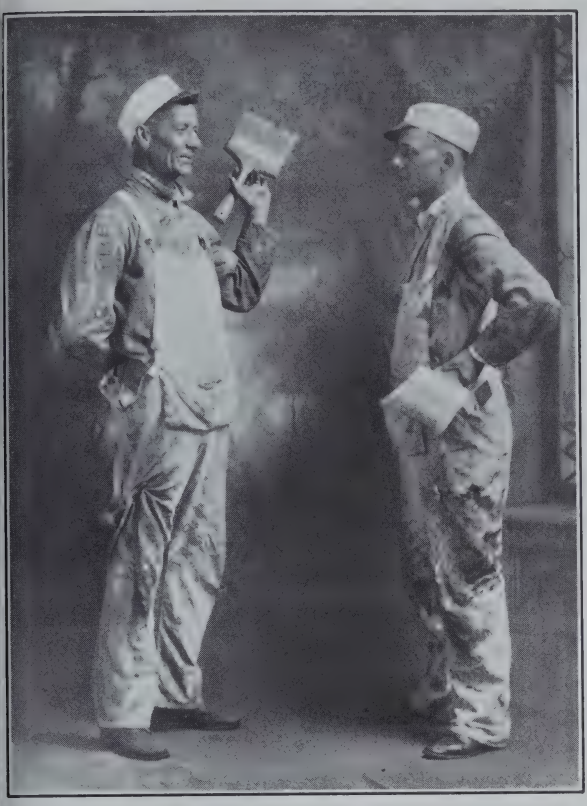
Be convinced, not by what we say, but by what others have proven; get the benefit of the advertising and good will of Alabastine; make it an important unit in your business and share in the general prosperity that is coming to Alabastine decorators and dealers.—Editor.

What "Banana Oil" Really Is

The fluid used for mixing bronze powder is called banana oil solely because of its odor. As a matter of fact there isn't a drop of banana oil in a barrel of it but instead, it is merely a cheap grade of collodion varnish, collodion being pyroxylin or guncotton dissolved in alcohol and ether or other similar solvents. It is not expected that any reader of Brush and Pail is likely to find occasion for making banana oil, but the manner in which it is made will give an idea.

One pound of guncotton is dissolved in one gallon of acetone to which is added, first two gallons of amyl acetate and then two gallons of petroleum benzine.

Of course the manufacturers of "banana oil" are compelled to use the utmost care in handling these highly inflamable materials, and this description of the ingredients used is printed here in order that decorators may be made to realize the great care that should be exercised in using this valuable aid to their work.



Al Exposes a Trade Secret

"Bud, you take a hunk o' steel wool an' some spar varnish an' refinish that front door of Ol' Man Hines' where the dust blowed on it," directed Al. A. Bastine one afternoon as the two were nearing the completion of a job.

"Ol' Hines said to let it go," protested Bud. "Th' paint much dust on it nohow an' s'long as he's satisfied, you should worry."

Al stopped with his brush poised and looked fixedly at his son. Plainly he was disgusted and Bud figeted under his dad's earnest gaze for a moment, then turned to obey.

He was stopped by Al's, "Jest a minute, Son."

"I reckon you ain't gettin' what this is all about, Bud. I know Ol' Hines is satisfied with that door, but th' p'int is that I aint. Nobody else could see them dust specks six feet away, but I see 'em from clean acrosst the street ever' time I pass that house. An' ever' time I pass, that door jest yells at me, 'Bastine, here's a job you'd ort to be ashamed of; it's bum work and you know durned well no honest-to-God decorator'd do it; now you cussed ol' crook, what are you goin' to do about it?'

"I don't want no bum jobs hollerin' at me like that, Son, an' besides, I'm afeared all the time that somebody else'll hear it. I figger that ever' job a decorator does is goin' to stand right there either knockin' or boostin' the feller that done it, so I make it a p'int to do my work so well that it boosts when some other feller's

job is busy knockin.' That's one reason why there ain't no morgige on our little shack an' it's a mighty good reason why I've allus got work for myself an' a wuthless young wiseheimer that knows a lot of things that ain't so.

"Count up the number of painters in this town that's busy the year round. Then count the painters that has the repitation fer allus doin' ther work right. When you git that all done, you'll find the figgers come mighty near balancin'. What's an extry hour or two in a job if it takes that much time to do it right? Some painters doles out their time jest like they would pay real money out of their savin's bank account—if they ever had one. They hustle through a job even though there ain't nary other one in sight an' hain't likely to be. Them's the fellers that's the poorest painters an' the best rummy players in this town. The few jobs they git is what keeps me an' a lot of other half way square-shootin' painters apologizin' fer the whole decoratin' trade.

"Well, some of them fellers seems to be doin' right well takin' jobs away from you here lately, Dad," remarked Bud.

"I haint noticed none of my old customers among 'em," retorted Al. "An' anyhow, I'm pretty well satisfied sometimes to be known by the jobs I DON'T git.'

What Is "Drying Oil?"

"Drying Oil" is merely an oil that will dry and harden and on which a film or skin will form when exposed to the air. Among them are linseed oil, poppy seed oil and walnut oil.

How to Bleach Linseed Oil

Into a bottle of clear white glass pour enough pure raw, well-settled linseed oil to bring the contents up to the shoulder just below the neck. Then place the bottle uncorked, in the sunlight and leave until bleached.

Size for Old Water Mixed Tint Job

There are indeed few, if any readers of Brush and Pail who need to be told that the only 100% correct way to treat an old wall for retinting is to remove all the old stuff and start with a clean surface. However there are circumstances which make this course impracticable and when one of such cases arises, the following size generally will be found to accomplish all that reasonably can be expected.

With a mixture of 1-3 boiled oil and 2-3 turpentine stir in enough white lead to make a good thin-coat, adding enough dryer to harden the job in a reasonable time. Apply this thinly over the old surface and you will find that the result will be satisfactory in practically every case, although it is not recommended as a substitute for the old and proven method.

Did you hear this one? Jack Johnson's mother has been arrested. Why? For raisin' Jack.

Or this one? Suppose Mollie sat on a stove, would the stove be "hot tomalie?"

HE'S A GOOD DECORATOR, BUT—

What a shame it is that some men who succeed so well in establishing a reputation for skill in their craftsmanship seem unable to complete the job. When people say about a man, "He is a good workman, but—" they give that man about as poor a "character" as it is in their power to do.

Who wants a horse that is just a little too light to pull a load? Who wants a good bridge that lacks eight or ten feet of reaching across the stream? Who wants a good workman that can't be depended upon to do good work?

A man may be a wonder as a metal worker, yet if he lavishes all his skill on a cast-iron axe, who will want the products of his handiwork? A conscientious workman would not have it known that he ever made a cast-iron axe, even if he were paid for doing exactly that. In the last analysis, a good workman is not held in high esteem for his mere ability to do good work when he happens to want to, but for the reputation he may possess for doing nothing else but good work.

A workman is known as much by the materials he uses as by the skill with which he uses them. A saw-and-hatchet "wood butcher" is not associated in the public's mind with mahogany and quarter-sawed oak. A quality workman takes a justifiable pride in letting it be known that he uses quality materials and thereby strengthens his own reputation by adding to it the reputation of those good materials.

I once knew a child-like lovable old colored man who earned a meagre livelihood in the summer time with a whitewash brush. Uncle Milt was as conscientious as the day was long. Somewhere in that little village his cheery song or rollicking laughter could be heard all through the drowsy, lazy day as his brush made bright the dingy spots around the modest homes. Whenever anybody wanted whitewashing done Uncle Milt had no competition.

So far as whitewashing went, he had every reason to be perfectly satisfied. But he wasn't. Uncle Milt was ambitious. He wanted to be a painter. With pathetic pride and earnestness he always referred to himself as a decorator. He had the goodwill of every man, woman, child and even the stray dogs of the town. Yet nobody ever thought of Uncle Milt when there was painting to do.

Now he could have painted a barn as well as anybody else for all practical purposes probably, and he would have puffed up with pride in his work if he had been given such a job. But he never got the chance, and the reason was that he had the reputation of being a specialist in whitewash and nobody ever connected him—either mentally or physically—with real paint.

Uncle Milt long ago has taken his place with the "Gideon's Band" about which he used to sing so much, but from the quickly told history of his simple life we, perhaps, may draw a lesson.

The decorator of today who cares at all for his reputation can build no firmer foundation than that which

is based on good materials properly applied. No matter whether he be working with high-grade varnish or barn paint, the difference between the cost of the best and the poorest is of little importance when measured by the actual value his work affords to the man who pays the bill. It is true that there are short-sighted or ignorant property owners who insist upon saving a few cents per gallon on paint and thereby lose many dollars in the end. But, also, there are decorators who refuse to use those cheap materials under any circumstances when the nature of the job really calls for a better paint.

If you will watch the careers of those conscientious men you will find that they are always busy and that property owners have a way of giving them work without quibbling over prices. This is the type of decorator to whom the property owner hands the key of his home and leaves town with his family for an extended visit while the work is being done. It is taken for granted that such a decorator will use only the best materials and that there will be perfect satisfaction with the work when it is done.

It takes time to build such a reputation, but that time assuredly is well spent. And that time isn't spent without direct profit either. The reason Uncle Milt eked out so precarious an existence was because he couldn't charge enough for labor and material to give himself a decent wage. Everybody knew that lime was cheap and he certainly couldn't figure much of a profit on that. But if he could have realized his ambition and had become a real decorator, his profits would have gone up with the quality of his work and there would have been more po'k chops in his cabin and less cawn pone and hominy.

Now there isn't an utterly unthinkable gulf between whitewash and kalsomine. Both serve the purpose for which they are intended after a fashion and both are inexpensive. But a man can't get kalsomine prices for a whitewash job any more than he can expect Alabastine prices for a kalsomine job. The difference in quality between the two types of work is almost the exact measure of the difference in profit afforded by the prices he can charge for the respective jobs.

To revert once more to Uncle Milt, nobody ever gave him any kalsomine work to do because he was known as a whitewash artist. If he had specialized in kalsomine from the beginning, he would have been known as a kalsomine expert. On the same principle the decorator who is known as an Alabastine quality workman may confidently expect that property owners will call him to mind when there is the higher type of decorating to be done.

Would a really high-class tailor admit that he ever uses shoddy or cotton goods in his garments? Would a shoe manufacturer confess that he puts paper in his soles? On the contrary, those men boast of pure virgin wool and oak tanned leather because their reputation is measured by the materials they use. Isn't it reasonable to assume, then, that the decorator who was known

in his community as using nothing but Alabastine on his cold water tinting jobs would, by that fact alone, be accepted largely as a quality decorator?

Alabastine is known throughout America as a quality product—the absolute highest of its class. Can you imagine a painter, property owner or anybody else commenting on a certain job and saying, "O, yes, it's a very nice looking room, but it's only Alabastine?" It wouldn't be so hard to imagine a remark like that about kalsomine, would it?

The point of all this is that the decorator who uses materials that are "very good, but—" is making a deliberate bid for the reputation of being a "very good decorator, but—" Can any man afford such a reputation?

They were standing at the front gate.

"Won't you come into the parlor and sit a little while, Charlie, dear?"

"N-no, I guess not," replied Charlie, hesitatingly.

"I wish you would," the girl went on. "It's awfully lonesome. Mother has gone out and father is upstairs groaning with rheumatism in the legs."

"Both legs?" asked Charlie.

"Yes, both legs."

"Then I'll come in a little while."

Greatest Things In the World

The greatest sin—fear.

The best day—today.

The best town—where you succeed.

The best work—what you like.

The greatest play—work.

The greatest mistake—giving up.

The most expensive indulgence—hate.

The greatest trouble maker—talking too much.

The greatest comfort—the knowledge that you have done your work well.

The greatest deceiver—one who deceives himself.

The greatest secret of production—saving waste.

The greatest stumbling block—egotism.

The most ridiculous asset—pride.

The worst bankrupt—the soul that has lost its enthusiasm.

The cleverest man—one who always does what he thinks is right.

The most dangerous person—the liar.

The best woman—one who doesn't know it.

The meanest feeling of which any human being is capable—feeling bad at another's success.

The greatest need—common sense.

The best gift—forgiveness.

The greatest puzzle—life.

The greatest mystery—death.

The greatest thought—God.

The greatest thing in all the world, bar none—love.

The cheapest, stupidest and easiest thing to do—finding fault.—E. J. Workers' Review.



More Tha
Circu

The advertisement for Alabastine appearing in page of which is shown in reduced size, will reach o

This is only one of the many publications of si will produce an unusual fall demand for Alabastine.



2,000,000
ation

September issue of the above publication, the cover
wo million readers.

large circulation that we are using at this time, and

BOLL WEEVILS AND OSTRICHES

The Mexican boll weevil is an insignificant little cuss.

He is about one-quarter of an inch long, but he has an appetite like a hippopotamus.

Ever since he came across the Rio Grande, he has been costing us good United States money. Last year he cost us two hundred million dollars. One hundred and fifty million of this was damage to cotton crops and fifty million we laid out trying to kill him off.

This year, Mr. Mexican boll weevil will again tax us about two dollars a head or two hundred million dollars.

There is another kind of boll weevil which also infests our country.

Sometimes it comes across the Mexican border. Sometimes it comes across the Atlantic.

It looks like a man, talks like a man and walks like a man—but ISN'T. It carries a red flag in one hand and a torch in the other. Its pockets are full of bombs, its brains are full of dynamite, and its very breath is poison.

Beside this human boll weevil, the Mexican boll weevil is nothing!

Where the Mexican boll weevil costs us two hundred million dollars a year, the human boll weevil, most conservatively estimated, costs American industry a billion dollars a year.

The Mexican boll weevil bores into the tender cotton plant and lays an egg that hatches a grub that kills the plant.

The human boll weevil bores into men's minds and inserts grubs that destroy honesty, faith, loyalty, patriotism and industry.

It gnaws at the vitals of those institutions that have helped you and me and every other worker in America to our place in the sun.

Some men think they are so big and powerful and strongly entrenched that they can afford to ignore the boring in of human boll weevil. Such men are merely emulating the ostrich.

History has recorded that a supposedly great Roman fiddled while a city of the first magnitude was reduced to ashes.

What will history record of true Americans during the present period? G. Y. CLEMENT.

(Used by courtesy of American Educational Association)

EACH LABEL REPRESENTS THE USE OF A FIVE-POUND PACKAGE OF ALABASTINE

Each Party Sending Same Has Received Three Cents For Each Label Sent

Alabastine Co.

We are sending you today under separate cover a package containing 1,000 of your signatures, for which please credit to our account with the proper amount, $30.00.

Thanking you in advance for the favor, we are

SCAVARDA BROS., Mich.

Gentlemen:

Under separate cover we are mailing you 1 box containing 902 Alabastine tags. Check at convenience will be appreciated for $27.06.

GILL & MULHOLLAND, Fla.

Alabastine Co.

By this same mail I am sending you 872 Alabastine coupons. Kindly let me have your check in the amount of $26.16.

J. M. KINZER, Ky.

Alabastine Company,

Am sending 235 Alabastine coupons, for which please send me $7.50.

GEO. WILMETH, Wis.

Alabastine Co.,

Have enclosed coupons, 355. Kindly mail check as per your offer.

EDWARD C. REEVE, Minn.

Alabastine Co.,

I sent you to-day, by Parcel Post, insured, 344 Alabastine labels for which please send me $10.32 as per your advertising.

WM. MORAN, La.

Dear Sirs:

We are sending under separate cover 200 labels for which kindly mail us a check for $6.00.

We retail and use Alabastine in shop work, but have neglected to save the labels until now. We remain.

MAY & MARSH, Colo.

Alabastine Co.

Have received Brush and Pail for these many years, and desire to thank you for same; also wish to say that I have used Alabastine for nearly forty years and have ever found it to be perfectly satisfactory in every way.

Have never before taken the trouble to save the labels from five pound packages, but am inclosing 440 of same for the which you may if you please send me the cash ($13.20) as I use the "Dutch Kalsomine" brushes exclusively.

P. C. SHUTE, Minn.

Gentlemen:

Enclosed under separate cover, 347 Alabastine words, which I trust you will send check for same. Thanking you in advance.

T. L. MAXWELL, S. C.

Alabastine Co.

Dear Sirs: I am sending 200 Alabastine labels fo which please send me check for same. Work is goo with Alabastine. **Thank you.**

E. C. LUICK, Nebr.

Dear Sirs:

I sent you by registered mail, this morning, 20 coupons for which I wish you would send me a chec for same, and oblige,

S. PERCIVAL, JR., La.

Alabastine Co.

I have to-day, sent you by parcel post, 300 Ala bastine names. You can send me a check for th amount.

AXEL ANONSEN, Minn.

Alabastine Co.

Enclosed find 286 Alabastine labels for which yo may send me your check for $8.58 as per your ad vertisements.

ROBERT WHITEMAN, Texas.

Alabastine Co.

I am sending you 263 Alabastine words for whic please send me check for same.

I have been using Alabastine for quite a numbe of years and find it gives perfect satisfaction.

FRANK MC GOWEN, Okla.

Alabastine Co.

Am sending 300 Alabastine labels for which pleas send cash. I have all the brushes I need. I am doin a lot of Alabastine work this year.

Wishing you good luck, I remain,

WM. F. BREMER, Mont.

Gentlemen:

You will receive by registered parcel post 400 Ala bastine coupons for which I will ask you to mail m check for $12.00.

J. B. DEERR, Ala.

Alabastine Co.

I am a user of Alabastine and have been for number of years, and it works entirely satisfactory.

Now I have 297 coupons for which I thank you fo check, $8.91.

EDW. L. HENDERSEN, Ga.

Alabastine Co.

I sent you (270 labels) Alabastine words yesterday kindly send me check for same, and oblige.

ED. FARRAR, S. Dak.

Alabastine Co.

Am mailing by parcel post, 290 names from th five-pound Alabastine packages, for which please sen check for $8.70.

I still receive Brush & Pail, think it the best litt magazine I ever read. Am still strong for Alabastine

R. C. REYNOLDS, Texas.

Alabastine Co.

Under separate cover, you will receive packag containing 250 Alabastine labels for which please sen check to cover. I am a user of Alabastine and I thin it is the best water color on the market.

OSCAR THOR, Minn.

Alabastine Co.

Having used Alabastine to great advantage, for a good many years, I can't praise it too highly. I find it the best sanitary wall coating. I am now trying to interest some of my friends in the Opaline and enclose 150 labels. Send me cash for same.

M. L. WALKER, Ala.

Alabastine Co.

Please find enclosed 106 Alabastine labels, for which you will send me the cash.

I have just begun to use Alabastine and find it far superior to any water color I have ever used. I have just finished a country home in the Opaline Effects, and it is a contract and change from the ordinary kalsomined wall.

Thanking you for any selling helps, I remain,

E. H. GRAY, Okla.

Alabastine Co.

Under separate cover I am to-day sending you 100 Alabastine labels for which you will please send me $3.00 as per your agreement in the Brush and Pail.

I have been using Alabastine for several years and have been highly satisfied with the results. I have built up a good trade for your products in this city by taking great care when applying Alabastine so that my customers will notice the quality and service that Alabastine will give them for a small amount of money.

I always look forward to the arrival of the Brush and Pail and very often get good suggestions out of it and I think it is a great help to any wide awake painter.

I trust that you will give this letter your prompt attention and I thank you in advance for same.

TRILBY LEWIS, Texas.

Alabastine Co.

"I've been using Alabastine for years in this little town and have exchanged clippings for many brushes. I've found Alabastine the best wall coating and I use it on both old and new walls and on rooms with wooden ceilings, and on beaver board. I would be proud to see my name in Brush & Pail as one of the Alabastine users of South Carolina. I have been receiving Brush & Pail for years."

J. I. RIVERS, S. C.

Alabastine Co.

We are mailing you under separate cover via insured parcel post 700 Alabastine names, which we have taken in from our painter customers at 3 cents. We will thank you to mail us check covering same. We refer you to Sanders Bros., Va., from whom we buy Alabastine. SMITH HARDWARE CO., N. C.

Alabastine Co.

We are mailing you to-day 387 Alabastine cuts for which kindly send us check.

COLUMBIA PAINT CO., S. C.

Alabastine Co.

Under separate cover, am sending 400 Alabastine labels for which please send me check for $12.00.

SAM J. HAMILTON, Colo.

Alabastine Co.

Under separate cover, I am sending you 659 coupons which please send me check for same. I have plenty of brushes.

I remain yours sincerely.

GEO. KILPATRICK, Ga.

Alabastine Co.

Have sent to you under separate cover four hundred and thirty large words Alabastine cut from five pound packages for which please send me the cash.

Am still using Alabastine with the very best results.

FELIX MAGERS, Texas.

Alabastine Co.

I am mailing to-day a package of Alabastine labels which I have used in my business. I do beautiful work with it and it has never failed me and I am loud in its praises. There are some 375 labels in the package for which I would be pleased to take in exchange a brush and the other in change which is always convenient.

Trusting Alabastine and I shall always be friends I am, C. T. TAUBERT, Nevada.

Alabastine Co.

I am sending under separate cover, 200 large words cut from the five-pound packages of Alabastine, which you may send me $6.00.

LUKE GRIFFIN, Ala.

Alabastine Co.

Am sending under separate cover 300 labels Alabastine for which you may send me cash.

EMELIA OLSON, Minn.

Alabastine Co.

We are sending via registered mail four hundred Alabastine coupons for which you may forward us check for same. EST. L. R. SASSINOT, La.

Alabastine Co.

Am sending under separate cover three hundred and sixty (360) Alabastine names from packages have used in last few weeks, for which please mail me your check for $10.80 as per offer in Brush & Pail.

Thanking you in advance also for Brush & Pail which I read regularly, I remain,

A. G. CUTHBERT, N. M.

Alabastine Co.

Inclosed please find 306 coupons for which send me cash and oblige. H. S. GARRARD, Ky.

Alabastine Co.

Please find enclosed package 300 Alabastine labels for which please send me check for $9.00.

You may publish this in Brush & Pail if you wish.

E. C. WHISMAN, Nebr.

The Alabastine Co.

I am to-day sending you under separate cover eleven hundred (1100) of your valuable coupons for which kindly send check to cover.

Trusting same reaches you in the best of condition and have your immediate attention, I remain,

LOUIS G. MONTEVERDE, La.

Think of It

The United States is the richest country in the world.

The bank deposits in the United States exceed by billions the combined bank deposits of the whole world outside of this country.

We have more actual cash than any other country.

Our national wealth at the time of the Civil War was about $7,000,000,000; at present it is $225,000,000,000.

In a single year we produce by manufacture and agriculture more than the entire national wealth of France.

England's wealth is only $80,000,000,000, as against our $225,000,000,000.

Of all the wheat of the world we produce twenty-two per cent.

Of all the oats in the world, thirty-five per cent.

Of all the cotton, sixty per cent.

Of all the corn, eighty per cent.

Of all the horses, twenty-five per cent.

Of all the cattle, twenty-seven per cent.

Of all the hogs, forty per cent.

Of all the world's dairy products, twenty-five per cent.

One-half of the world's pig iron is taken from the earth in the U. S. A.

Fifty per cent of the world's copper.

And sixty per cent of the world's petroleum.

Besides this we produce twenty-five per cent of the total production of woolens of the earth.

Twenty-five per cent of the linens.

Twenty-five per cent of the cotton cloth.

Forty-five per cent of the paper.

Twenty-five per cent of the glass.

Thirty-six per cent of the shoes.

And fifty per cent of the steel products.

And we do this, having but five per cent, or one-twentieth of the world's population.

How to Make "Rubberoil"

When an elastic, non-cracking coating is needed and cannot be obtained from your dealer, procure from a tire repairman some pure para rubber and cut it into shreds with a sharp knife, the blade of which must be kept wet to make cutting easier. Dissolve three pounds of these shreds in 8 gallons of turpentine which should be kept at a gentle heat in a jacket pan. When the rubber is dissolved, add two gallons of boiled linseed oil warmed to a temperature of 100 degrees, mixing well. Strain while still warm and store in a warm place well protected from dust.

The Big Show

A lass came tripping down the street,
She looked, I'll say, oh, very neat.
But evidently not discreet:
The street was steep, her pace too fleet;
She tripped, I say—oh, what a treat!

—Widow.



Alabastine Co.

Gentlemen:—I have just finished the walls in the grammar school at Kaufman, Texas, with No. 65 Alabastine. I am enclosing picture of same.

H. C. LYLES, Okla.

Passing Knowledge Along

"Mamma, I'se got a stomach ache," said six-year-old Nellie.

"That's because you've been without lunch and your stomach's empty. You'd feel better if you had something in it."

That afternoon the minister called and in the course of the conversation remarked that he had been suffering all day with a severe headache.

"That's because it's empty," said Nellie. "You'd feel much better if you had something in it."—Ex.

In a golfing party down in Florida of which George Ade was a member, an elderly gentleman was very much interested in getting Ade's ideas on life.

"Mr. Ade," he asked, "how can a man past fifty, practically retired, spend his time, even though he has everything he wants, without work?"

"Oh, I don't know," said Ade. "It's pretty nice to spend a winter down here golfing. Then if a man has a big country home like mine in Indiana he can go there in the spring and sit out on the porch, in the beautiful sunshine, and listen to the hardening of his arteries."—Indianapolis News.

R-i-p-p

"Combination shot," murmured the lady cue-artist as she leaned too far over the billiard.

HELP WANTED—A good painter wanted at once. One that can do paperhanging. Only a good man (no floaters) need apply. Address O. G. Draeger, care Alabastine Company, Grand Rapids, Michigan.

The Ideal Girl

Mary—"I hear you have given up Jenny."

John—"Yes; I thought she was perfect, but last night I found something about her I didn't like."

Mary—"What?"

John—"George's arm."

BRUSH & PAIL

Vol. XV SEPTEMBER—OCTOBER 1923 No. 5

Things To Forget

If you see a tall fellow ahead of a crowd,
A leader of men marching fearless and proud,
And you know of a tale whose mere telling aloud
Would cause his proud head to in anguish be bowed,

It's a pretty
good plan
to forget it.

If you know of a skeleton hiding away
In a closet, and guarded and kept from the day,
In the dark, and whose showing, whose sudden display
Would cause grief and sorrow and life-long dismay,

It's a pretty
good plan
to forget it.

If you know of a thing that would darken the joy
Of a man or a woman, a girl or a boy,
That would wipe out a smile or the least way annoy,
A fellow, or cause any gladness to cloy,

It's a pretty
good plan
to forget it.

—Y. M. C. A. News Chips.

SELL IT FOR PROFIT

Alabastine pays retail dealers 66 2-3% and upward profit on cost.

PROFIT and not PRICE is what the shrewd dealer considers.

There is no profit in "duds"—they don't go off.

Alabastine is a sure shot.

Alabastine advertising b r i n g s n e w trade and customers to a dealer's store.

Alabastine requires little storage space.

It is packed in attractive packages for shelf and window display.

Every Alabastine package has the cross and circle printed in red.

Consumers everywhere are looking for that symbol of merit.

ALABASTINE COMPANY.

BUY IN COLD BLOOD AND SELL WITH ENTHUSIASM—LET YOUR WINDOW REFLECT THE LATTER

"Buy in Cold Blood and Sell with Enthusiasm," were the brief lines displayed in a recent issue of Brush and Pail. This is really a story in itself, but considerable more emphasis may be added for the merchant who really cares for a greater volume of sales. To buy in cold blood and buy wisely means the keenest appreciation of good merchandising.

Buying in cold blood and selling in cold blood is by no means modern merchandising. Merchandise bought at random, unadvertised and unknown to the public does not yield satisfying profit. Specialties of standardized reputation, backed up by long years of experience, possessed of unquestionable merit, as well backed up by continuous and persistent advertising in such publications as reach the buying public really represent the only so-called "cold blooded" buying manner under which any merchant can permanently succeed.

This granted, then comes the follow-up, which may rightly be termed Enthusiasm in bringing such meritorious products to the attention of the consuming public.

In this modern age of advertised goods, as much as any other form of advertising, the window display portrays the inner spirit of a store. Show me a store window from day to day for thirty days, and it is no difficult problem to decide the kind of merchant that is back of it, and how much business he is doing; for even though you may have bought wisely and refuse to connect up your window with this fact, and unless the buying public are mind readers, they pass on to wherever else their attention might be called. While it is needless to tell any merchant that attention—interest—desire and the sale are the four stepping stones to the ultimate solution of a real sales transaction, therefore is it not your window which should attract?

The difference between Enthusiasm and the lack of it is going after business or letting your wide-awake competitor get it away from you. Advertised brands of paints, advertised paint specialties, and advertised Alabastine should be brought before the attention of the buying public. No dealer can succeed on the shallow assumption that all he needs to do is buy wisely, then rest back on his oars and let Fate do the rest.

Neither can a dealer succeed as against present day window display ethics, who allows his Enthusiasm to be alive today and dead tomorrow. Many windows which I have witnessed, made up of attractive design, carrying with it all the essentials as heretofore outlined, and a pleasure to look upon, prove to be the same old display and an eyesore ninety days hence, dust covered, fly specked, and a general source of monotony to the passer-by.

Paint store specialties, including meritorious and extensively advertised lines which for interior use and really without any closed season, in which Alabastine can well be included, should be constantly before the

public. It is fallacy for any dealer to believe that there is only one season for Alabastine; were this true, then the Alabastine Company would advertise accordingly. Our advertising is continuous—therefore our sales are continuous. Alabastine sales are bigger and better than ever. From whom does this come? From the dealer who buys wisely Alabastine, which is an established household word, and who is willing to give same an attractive store display, using his window as a constant reminder that he stocks Alabastine and is at all times ready to meet this demand, and glad to let the public know it. This merchant buys wisely and in cold blood, if you wish to call it so, and also sells with ENTHUSIASM.

Finally—

"Isn't it funny—
That a man who thinks he is a business man—
Will get up in the morning
From an advertised mattress
Shave with an advertised razor
Put on advertised clothes, shirt, tie and collar,
Eat advertised food,
Light an advertised cigar—
Go down to his place of business and refuse to advertise his advertised wares?"

W. McDONALD, Salesman
Alabastine Company.

Rainbow Chasing

H. J. KENNER

President, The Better Business Bureau of New York City

Many investors walk willingly into traps laid by wiley promoters. They victimize themselves by seeking the thrill of playing for high stakes.

These little plungers are hailed by stock sharpers as "good sports" because they "take their medicine smilingly" and seldom, if ever, "cry over spilt milk." They are case-hardened to disappointment. They continue to buy paddles on the promoter's wheel of fortune in the belief that Lady Luck or Old Man Chance in one turn of the wheel will pay big enough to wipe out all their losses and enrich them handsomely besides.

In every possible way they are encouraged in this philosophy by the experienced vendor of green goods. Trapshooter Riley, Take-a-Chance Harris, Doctor "Merger" Cook and the many other Texas touts of liquid riches from oil gushers depend upon the investor-sport for their subsistence. He is the preferred prospect on their lists. Their main appeal is to him.

If the man with surplus savings who seeks excitement along with his investments will take stock of himself and his adventurings into the "Fairyland of Finance," he will find "6 per cent and safety" beats rainbow-chasing. By the law of averages, it leads to a bigger pot of gold.

Unreliable Age

Old Party—"I am eighty, young man, and I don't remember ever having told a lie."

Young Man—"Well, you can't expect your memory to be very reliable at your age."

What Dealers Think of Our 1923 Window Display Background

We thought that we had planned an unusually attractive and effective sales help for paint dealers when we worked out our new, this year's display background.

We believed that it would attract attention, create desire, and make sales of Alabastine, paints, varnishes, floor stains, floor wax, brushes, or any kindred product that the dealer might desire to feature and use in connection with this display.

That for once, at least, we were right is proven by extracts from a few of the many letters of appreciation we have received.

There is no better time than right now to use this background to the limit in inducing your customers to get ready for the shut-in months when homes should be the most attractive, when the most time is spent indoors, and when the greatest amount of entertaining is being done. ALABASTINE CO.

Alabastine Company.
Gentlemen:

The window display has been set up and it makes a very attractive window; in fact, it has attracted considerable attention, we having added several touches from the store to it.

It may interest you to know that we have just finished Alabastine for the Holy Name Church of this city. This is a very beautiful church; in fact the most beautiful in the city and all surrounding counties, with the exception of the Cathedral of Louisville. The fact that the artist, Mr. Leber, of Louisville, Ky., chose this for his decorative purposes, is in itself an advertisement for Alabastine. This is the first really big job we have ever sold on Alabastine, and it is beautiful.

THE WYATT COMPANY.

We have your display in our window and the idea is good. We have sold over two ton this year.

HALE HARDWARE CO.

I received the display promptly and have had it on display up to the present time, and I consider it one of the neatest window advertising displays I have ever seen. JOHN DEVINE.

We received the window trim about a month ago and have used same with very good results. This trim was a nice one and we surely appreciate receiving it.

FRANK G. BEMER.

The window display that you sent us has arrived O. K. We wish to congratulate you on this particular display as it is one of the nicest things of this kind that we have seen. THE SISSON DRUG CO.

We received the window display background you sent and used it to good advantage. It was very neat and I think it increased our sales.

We keep a full stock of Alabastine at all times and use it ourselves on our tenements as well as in my own home. W. E. HIBBARD.

We have received the window display and also the colored card in good condition. We sure think it is beautiful and sure makes a wonderful showing in the window. GRIMORD BRO. & CO.

Received your very nice window display and thank you very much. Had it in my window a week and will use it again in a short time. Have had very good results from the sale of Alabastine. R. H. JOHNSON.

Wish to state that we received the new window display background in good shape, which you sent us. We used this in decorating our window and were well pleased with the effect it had on our display.
THE FOWLER HDWE. & FURN. CO.

We received window display O. K. and it has been used in our window with good results. Still going nicely. R. V. BROKAW.

Am running your window display for second time now, and selling lots of Alabastine. O. W. FOX.

Wish to thank you for the window trim, as it was very effective and was the cause of making a number of sales of Alabastine that we think would not have been made. We also receive "Brush and Pail," which we find to be a great help. Thank you.
DEXTON A. SEXTON.

Window trim reached us O. K. It is a fine piece of work. We have used it over in our windows and expect to use it over and over again. The advertising it gave us was very gratifying. ELLSTON DRUG CO.

Received display O. K. and it has been used. Selling more Alabastine this year than last.
HARTSOCK & BARR.

Window display received and we are sure it has done very good work. Sold more Alabastine this spring than all last year. ADAMS PHCY.

Window display arrived O. K. and has been put in use to our mutual advantage. GEO. D. MILLER.

The display reached us in fine shape, and we are using it at present in our show window. It is beautiful background, and we thank you very much for same.
PAINE & SORENSEN.

We wish to say that the window display was received in good condition, and has been used very advantageously in our department. PETTIS DRY GOODS CO.

The window display has served the purpose with very satisfactory results. ROLLA TREECE LBR. CO.

Window display received. We have already used same to advantage in our window and wish to thank you very kindly for your courtesy. J. P. JARMAN CO.

We received display O. K. and had it in our show window for about two weeks. Display was a good one and increased our sales quite materially.
PRICE HARDWARE CO.

Received window display of Alabastine, which we used and brought good results. SAM SKELLY.

I received the window display in due time, and think it is a very fine piece of work, and expect to increase my sales through same. P. C. SAVAGE.

Display arrived O. K. and has been used as a background pretty much all the time since it arrived. It is a dandy display and is selling good.
C. R. MATCHETT.

I displayed the window trim and also the movie slides and got good results. GEO. O. MANN.

Received the Alabastine window display, used it, and will use it again. After using the display we have been so busy selling Alabastine that we must have overlooked everything except seeing that our customers did not get away with their Alabastine without paying for it. We really have had a very successful season so far with your product. W. S. DUPRESS.

Received the window display O. K. and have been using it ever since. Have a side room window that the display just fits and I usually run it about three or four months and find it pays. Sales running much better than last year. R. S. WILLIAMS.

I received the window display and placed same in the window, and it has been in there ever since. It has stimulated an increase in the goods sales.
A. C. VAN HEE.

We received the window trim and used same with fine results. SMITH & BAILLIES HDW. CO.

We wish to advise you that the window display was received in A1 condition, and that we are using it to considerable advantage.
DOPP & WATSON HDWE. CO.

Received display O. K., in window now, and it is fine dope. BOWDEN & NOVAK.

Display received and with the use of it we had a very attractive window. Your efforts are certainly appreciated in co-operating with us.
WATERMAN-EHRHARD CO.

We received window display and we have it in the window at present, and it is selling goods for us.
WITHEE HDW. & IMP. CO.

I received your window display. It is fine and I am using it all O. K. H. S. CUSHWA.

We have used this display with good results.
TAPPAN HDWE. CO.

We received the window trim and used it to good advantage. BREFIELD HDWE. CO.

Received the window display and it has been a wonderful help in sales promotion. BEATTY HDWE CO.

Window trim received O. K. and was used in our window with good results. E. R. PHARMACY.

We wish to thank you for window display. We have used it to good advantage and have a very good trade on Alabastine this year. JOHN W. NELSON.

We received window display some time ago. We also want to take this time to thank you for your help, and we have used same in the window and had good results. F. M. MOSHER.

We have received your window display which we are using in our window to push the sales of Alabastine and already we have found that we have received benefit from it. TUPLER HARDWARE CO.

Window trim arrived O. K. Got it in the window and am selling lots of Alabastine. SAM GAGON.

Your window trim duly received and find it a good one. Thanks. BERT HARNETT.

The window display reached us in good shape, and we have used same to good advantage.
TAYLOR HDWE. & FURN. CO.

We received the beautiful window trim, which we are using to our mutual advantage. We want to take this opportunity to express our gratitude for your cooperation along this line, and think you have a beautiful lot of advertisements.
MORGAN HARDWARE CO.

The advertising reached us safely and we have used it to our mutual advantage. ATKINSON DRUG CO.

Window trim received and occupies a good place in our window. Hard turning down the many ladies who want it. JOHNSON HARDWARE CO.

In reply to your letter will say that the window trim received, and as a result we have purchased five cases of Alabastine. FINCHER & NICHOLS.

Window trim came O. K. and we are using it. It is very nice and am sure will help our sales.

JOHN H. MORGAN.

Replying to yours of the 4th inst. will state that we received your new window display, which proves very satisfactory. ANDERSON & SONS COMPANY.

Wish to advise that we received display all right and have had it in our window for some time. Assuring you that we are having a very nice business with your line of merchandise, we are, BURTON-LINGO CO.

I received the window display background and have used same to our mutual advantage. J. R. HARRELL.

The window display reached us and was used to good advantage, as our sales of Alabastine have greatly increased. BEAUFORT HDWE. CO.

We received your window display. It is very attractive and has caused quite a lot of favorable comments. We certainly appreciate it.

THE FARMERS HDWE. CO.

We received the window display, dressed our window with display and increased our sales wonderfully.

ANDERSON PAINT CO.

The window trim was in window ten days and was a great success. H. A. DUNNING.

We received valued window display three weeks ago, and have put it in our window with a full color assortment of Alabastine and wall brushes, and obtained good results in return, selling a great deal of Alabastine and other paint materials. NEW CASTLE HDWE. CO.

We are glad to say that the display came and is serving a good purpose for which we thank you very kindly. J. L. Roebuck.

We received the window trim and have had it in our window ever since. It is a beautiful piece and we thank you very much for it. H. L. McCURDY.

We received the window trim. We have had an unusually good trade for Alabastine this season.

PEABODY HDWE. & LBR. CO.

The window display is being used with good effect and good results. J. P. WORDEN

Window display arrived safely. We are now using it to good advantage in our window displays, and in the meantime it enjoys an advantageous place in the store.

W. D. JACKSON & CO.

We wish to advise that we received the window display in due time and used it to very good advantage in our window. B. & W. HDWE. CO.



Al Discusses Passing the Buck

Al A. Bastine's son, Bud, walked briskly into a new house early Monday morning. His step was bouyant with the elasticity of youth and the tune that rippled from his whistling lips informed the neighborhood, "Yes, we have no bananas."

Then his eyes fell upon the motionless figure of his dad, who stood before a mahogany-finished pine door. A grim expression darkened Al's face as his lean fingers scratched a three-days' stubble of black and grey beard. It was plain to Bud that an unpleasant session was just ahead. It started without delay.

"Hain't that a job to make a feller proud of the son that does it?" he snorted. And it was not. Apparently filler, shellac and varnish had been applied over the stain just as the door had come from the mill. And even the mill evidently did not possess a sander.

Bud looked at his work shame-facedly, but did not answer, although his dad waited grimly for a painfully long period. "Well, bring out your alibi and le's look it over," he rasped. Bud swallowed twice and then started:

"Themdam carpenters—," he began, but Al stopped him.

"I was waitin' for that," he declared; "and somehow I think I've heered before some remarks along the line of them that you was jest about to git outen your system.

"It looks to me like you're gittin' ready to stop honest work for a spell and pull up your cheer and set into the good, ol' buck passers' game. Now, looky here, young feller, this house belongs to Widder Hankins and she hain't got no more money than the law allows. Also she's bringin' up five children the ol' man wished onto her, so she hain't got no time to hang around this place watchin' fellers that's workin' for her.

"She ast me to do this work becus she 'lowed she could trust me. And she gits a door like that!

"What does she keer whose fault it is? You're tryin' to tell me the door wasn't sanded like it had ought to be. Well, Holy Mackinaw, don't I know that! But blamin' the mill that made the door, or the carpenters that hung it hain't goin' to make the finishin' job look no better, is it?"

"Widder Hankins 'lows to pay fer this job, and she expects to git her money's wuth; not a fuzzy mess like that and a bunch of alibis.

"The carpenters didn't leave you no good job. I kin see that without no siggestions from you. Howsomever, the job wasn't so bum but what a little sandpaper and elbow grease would have made it right.

"That idee never occurred to you, did it? No sir; you jest cussed the carpenters and slapped on your goo. Never thought nothin' about how the Widder Hankins would feel about it, did you? Ner you didn't giveadam about how yer dad would have some explainin' to do nuther, did you?

"Now, Bud, I know you don't like to git varnish remover on them lily white hands of yourn, but a national calamity, somethin' like that is jest what's goin' to happen.

"Don't do nothin' else till you do that, and hereafter, please, kindly, if you will be so obligin,' keep in mind the idee that we—you and me—is tryin' most all the time to earn our sow bosom and beans by givin' our few but very select customers satisfaction fer their money; not alibis."

Selling Advertised Products

By stocking nationally advertised goods the following benefits are to be derived:

You will make more sales of the individual article advertised and more collateral sales of other goods.

Your selling expenses will be reduced and the individual sales volume for each sales person increased.

You will have fewer customers' complaints and returned goods.

You will add to your prestige as a seller of dependable merchandise.

Here's how to lower them: Sell more goods! Yes, you can! It's easier than you think. Buy advertised goods and then advertise the fact you have them.

The Things That Count

Greater zeal, more determination, broader views, activity both mental and physical, optimism, a definite purpose, the spirit of attainment.

Turn About Is Fair Play

In Alabastine's advertising we prominently display the slogan: "Your Local Dealer Is Entiled to Your Trade." In other words, we are telling your town to give you its business.

Now we are going to tell you what you ought to give the town in return for its patronage. The following is quoted from the Arkansas Thomas Cat:

How to Treat Your Town

Praise it.
Improve it.
Talk about it.
Be public spirited.
Take a real home pride in it.
Tell about its business men.
Remember it is your home.
Tell of its natural advantages.
When strangers come to town, use them well.
Don't call your best citizens frauds and imposters.
Support local institutions that benefit your town.
Look ahead of self when all the town is to be considered.
Help the public officers to do the most good.
Advertise in the local paper not to help the editor but to help yourself.

How About You?

"In 1900—

"The world's greatest automobile maker was working in a bicycle shop.

"A millionaire hotel man was a 'bellhop.'

"America's steel king was stoking a blast furnace.

"The president of the United States was turning a printing press.

"An international banker was firing a locomotive.

"A great merchant was carrying a pack on his back.

"A railroad president was pounding a telegraph key.

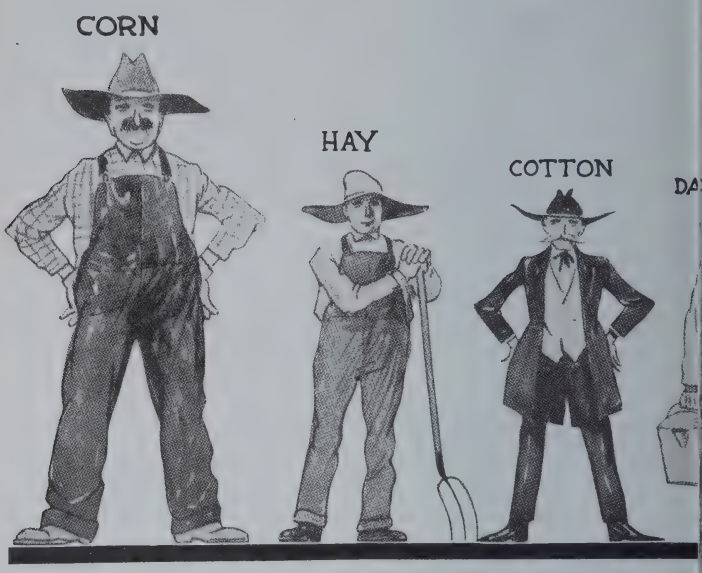
"In 1950—You?"

Mark Twain's View on Advertising

Mark Twain, when editor of a small-town paper, received a letter from a superstitious subscriber, saying he had found a spider in his paper, and asking whether that was a sign of good luck or bad. The humorist printed the following answer: Finding a spider in your paper was neither good luck nor bad luck for you. The spider was merely looking over the paper to see which merchant is not advertising, so he can go to that store, spin his web across the door and lead a life of undisturbed peace ever afterward!"

What Counts

The test of a man is the fight he makes.
The grit that he daily shows;
The way he stands on his feet and takes
Fate's numerous bumps and blows.
A coward can smile when there's naught to fear—
When nothing his progress bars,
But it takes a man to stand up and cheer
While the other fellow stars.



Have You Heard Ab

JAMES M. IRVINE, A
OF THE COUNTR

On July 1st the farm price of corn was 86.5c a b
year—an increase of 24.3c a bushel.

On same date, according to the United States I
of 2,877,000,000 bushels.

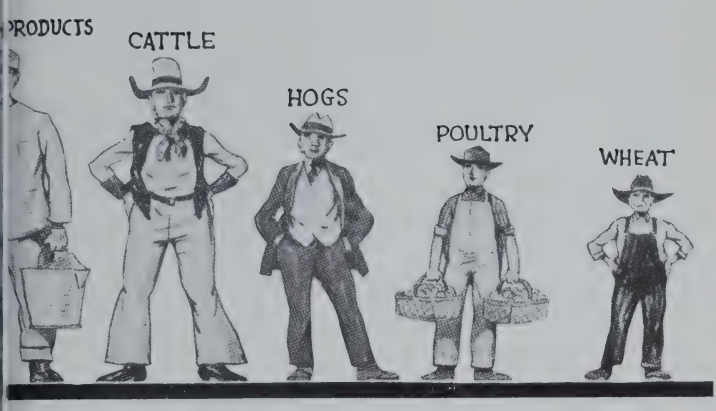
This quantity of corn, worth 24.3c a bushel more
ers of America, from corn alone, of $699,111,000.00.

Much has been said in the newspapers about the
who grow nothing but wheat—and there are compa
ing their loss, however, it can be said that farmers a

Wheat constitutes only 6% of the wealth produc
about ten times as great as the reduction in income fr

It isn't popular for politicians and demagogues t
terested in the future of American agriculture and ir
about corn and corn prices, rather than devoting al
clusively?

There is a very real market now among the far
glad to help you get in touch with them.



From The Country Gentlemen
September 8, 1923

t The Price Of Corn?

ERTISING MANAGER
GENTLEMAN SAYS—

l, as against 62.2c a bushel on corresponding date last

rtment of Agriculture, the 1923 crop indicated a yield

n last year, will mean an increased income to the farm-

e of wheat. It is unfortunately true that many farmers
ely few of them—are in a bad way. Without minimiz-
hole are better off than they were a year ago.

y our farmers. The increase in value of corn crop is
wheat this year.

optimistic just now, but don't you think that those in-
stability of business conditions are justified in talking
ir attention to the woes of one who grows wheat ex-

who follow sound agricultural practice, and we shall be

SOMETHING NEW IN PRINTING

Once in about every so often some man or some concern in some line of endeavor does a thing that is so distinctly original and outstanding that it excites interest all over the country.

With this observation, let us tell you a story—true in every detail, yet reading like fiction and hot from its happenings.

For several years reports have been received by the Alabastine Company telling how enterprising decorators here and there had shown their resourcefulness by devising new effects with this forty-year-old wall finish. All of these were investigated and usually they were found to have been born of a special or peculiar need but were of little value for general use.

Among them, however, there appeared persistently the handiwork of the dextrous journeyman with a sponge. In scattered localities decorators were getting greatly admired tiffanized effects at a ridiculously low cost. Perhaps they would write us about it. Or we would receive a letter from the property owner. Or a dealer would tell a jobber's salesman who would pass it along to us.

Some of this work was beautiful beyond description. And that was just the trouble with it. We couldn't describe it in any language that we or experts could write that would convey even the faintest idea of the surpassing beauty of its effects.

We knew there were thousands of people who gladly would use Alabastine for this purpose and other thousands of decorators who would put it on. But how could property owners be made to realize its possibilities? Advertising, of course, offered an adequate channel for the spreading of such information. That looks simple.

But where is the printer who can reproduce with ink the velvety softness of Alabastine? What process of press-work will show the hills and plains of plastic Alabastine applied with a sponge? Every art known to the printer's craft was tried and found wanting. Brilliant writers attempted to aid the color press with laboriously built sentences. It became clear at last that the only thing that could describe the process was the thing itself—an actual sample. But how can one distribute samples to one hundred million people in the United States, to say nothing about the rest of the civilized world?

A letter containing, say, eight square inches of cheap paper coated with Alabastine would cost at least five cents delivered to the post office. Estimating twenty million families in the United States, it would cost a cool million dollars to thus tell each family the story only one time. Obviously this was out of the question. Mailing costs are too high.

Magazines, however, circulate at a lower rate of postage and gladly would carry our message broadcast. But the postal department won't permit them to bind in actual samples of anything under the second class mail rate. The postmaster general says it is merchan-

dise and not printed matter when samples are included.

But he also said that although the entire magazine must be really printed matter to be mailable under the printed matter rate, it didn't matter what kind of paper was used, what sort of ink nor what type of press. The work must not, however, be done by hand and every page must be approximately alike.

The obvious way out was to invent a press that would print Alabastine on paper just as a decorator would do it by hand with a sponge. When it is considered that it has taken the printing press 600 years to develop, it will be apparent that to invent a machine so radically different from the ordinary sort, and do it almost over night, was a pretty large order.

The false starts, junked experiments and disappointments that marked the building of this machine scattered themselves along a trail that stretched through many months and the details of that toilsome journey have no place in this story. The important fact is that the Alabastine printing press was perfected at last—the only machine of its kind in the world, and notwithstanding the many changes and necessary additions, a marvel of simplicity and sturdiness.

And it needed all the strength, for when it was ready and its operator remarked, "Let's go," there were ahead of it more than half a million of the sheets you have seen bound in the magazines—Century, Harper's, Scribners and several others.

Those sheets were made by a machine. The samples in the hands of dealers, decorators and property owners—sent as actual samples of the work—were made by hand, just as the decorator would do the work on the wall. Yet, if you compare the two products, it is extremely doubtful whether you would be able to distinguish the hand work from that done by the machine.

After the sheets are printed on the Alabastine press, the regulation printer gets a chance at them, and on the reverse side he prints a description of the process used in applying Alabastine to the walls.

It was in this way that the new process was developed and thus it was introduced to the public as the Alabastine-Opaline process, a water-mixed wall tint so wide in its range of possibilities for property owner and decorator, that its countless combinations can be made to fit every taste and purpose at a cost never before known for a decoration of this character.

An Unusual Salesman

At the Direct Mail Advertising Convention at Cincinnati, Ohio, the story was told of an advertising salesman who, upon arriving at the hotel, was met by the porter who wanted to know how many trunks he carried.

"I use no trunks," the salesman replied.

"Oh, I thought you wuz one these traveling salesmen gentlemen," said the porter.

"I am, but I sell brains, understand? I sell brains!"

"Well, excuse me, Boss, but youse the fust travelin' fella that's been here this season who ain't carryin' no samples."

Imitation Tile Effect

Editor Brush and Pail:—

While getting over the "grippe" or "flu," whatever it is, I've been reading up on the different uses of Alabastine and in all the issues that I have at hand I can't find an article pertaining to the use of Alabastine such as I've put it.

So, believing that I'm the originator of it, I will endeavor to pass it along to the rest of the readers, for I have sure been helped by reading Brush and Pail and by donating what I know I'll feel that I'm helping the good thing along and paying back what I've received from its visits.

If your bathrooms have smooth walls and the customer wants the glazed tile effect, but does not want to go to the trouble and expense of removing the old plaster and having new put on, fix the wall for them yourself. First, see that all grease or scum is removed from the wall, as is the case of most rooms of this description when they have been used for any length of time. Now mix up your Alabastine in the proportion of one quart of water to a five-pound package of the consistency of heavy flour paste, then go over the wall where the tiles are to be, being careful to leave it as smooth as possible. When you have the proper thickness on the wall, proceed to mark out your bricks, but don't let your straight-edge touch the surface of the wall, for it will smear it all up. Give it plenty of time to dry, and if the brush marks are too conspicuous, lightly sandpaper the whole, using large circular motions or strokes. Now give it one or two coats of flat wall size, allowing plenty of time for each coat to dry, then give two coats of flat wall paint, one coat of one-half flat paint and one-half of enamel, or equal parts, then enamel with a good grade of white enamel and you will have a job that you will be proud of and your customer will be proud of. If you put your Alabastine on over three-sixteenths of an inch thick it will show fine hair cracks but don't get alarmed for after it is painted over they don't show at all, as the paint fills them up.

Now, it may be well to describe the marker that I use, as a nail or a stick will not be very satisfactory, so get you a piece of zinc about two inches wide and four inches long, bind it lengthwise through the center then place it in a vise, the two outer edges up or out. When clamped tight, bend the two outer edges down, which forms a ridge in the center of the zinc. Now cut a V-shape about one inch from what will be the back side of your marker, cut clear to the center edge but not through it, then bend the projecting ends together and raise it up, thus forming a handle for your marker. Proceed to mark your brick as with any other kind of marker. This will give good clean edges and the zinc will not rust as other metals will.

Hoping that the rest of the brothers will find this helpful to them, I beg to remain, Yours truly,

Clarence A. Butrum.



Gentlemen:

Under separate cover, am sending 102 coupons cut from your packages. Please send me check as per your offer.

Have completed hotel here of which I an enclosing postal of and the proprietor is very much pleased.

Have used Alabastine the last 5 years and am well satisfied with its working. J. A. HURTGEN, Wis.

POSITION WANTED—Painter and paperhanger with experience, good workman, steady, wants position. Iowa, Minnesota or South Dakota preferred. Address, J. F. F., care Brush and Pail, Grand Rapids, Michigan.

POSITION WANTED—I have decided to change to a western location, preferably Los Angeles, California. I wish to get in touch with a real man—a man of character—and successful contractor in that city. I have been located at my present address since 1906. Have used hundreds of packages of Alabastine. Read Brush and Pail with both interest and amusement. Any interested parties may address, William F. Wright, care Brush and Pail.

Substitute For Raw Linseed Oil

The following is not fit, and never should be used, for a job that makes any pretension of being good, but cases occasionally present themselves in which a rough, temporary coat is all that is desired. The following formula will be found useful in such instances:

Dissolve 28 pounds of rosin in 5 gallons of Russian petroleum, then mix in 1 gallon rosin oil, ½ gallon linseed oil and 3 pints of liquid drier. Mix 1½ pounds of quicklime with enough water to make a rather thick liquid and add this to the rosin mixture, keeping it warm and stirring constantly until the lime is precipitated.

Greatly Envied

Johnnie—"I wish I could be Tommy Jones."

Mother—"Why, Johnnie. You are stronger than he is, you have a better home, more toys and more pocket money.

Johnnie—"Yes, I know, but he can wiggle his ears."

Use of Color Decoration

By FRANK ALVAH PARSONS,
New York School of Fine and Applied Art

Nothing is more personal than color and nothing admits of expressing personality with clearer or more manifest charm. The normal colors—yellow, red, blue, green, orange and violet—may be used in illustration of this statement.

Color has its source in light, and natural light comes from the sun. Yellow looks most like the sun, as it expresses the quality that the sun seems to give out. From the sun we are cheered, made light-hearted and receive new life. Yellow in a room should, under normal conditions, produce the same feelings where it is the basis for the wall color or is used in curtains or in other spots.

Red suggests blood and fire. It is associated with activity, aggression and passion. It heats and stimulates. One who fails to react to color is not normal or is immune from over-contact, while one who simply likes or dislikes a color and, therefore, uses it or never does, misses the real chance to express ideas.

If one prefers red, there is no proof in the fact that makes it incumbent on him to live surrounded by it. He may be erratic enough without it, or possibly he doesn't need a stimulant. Need is the fundamental question rather than liking. It is a question of what one ought to have.

It is interesting to know that the aggressive quality of red makes a room in which it is used smaller in appearance, and there are times when this is not desirable. Its warming quality is not needed in hot climates or during a warm season.

Blue has an opposite effect from red. Its reactions are restraint, coolness, repose and distance. By association one thinks of a clear blue sky and the cool breezes from the blue waters of the ocean. This makes blue a suitable antidote for hot weather and a temperate force, useful in modifying some people's dispositions.

Green, which is a union of yellow and blue, expresses the qualities of both. Nothing could be more restful, soothing and agreeable than the cheering and cooling effects of a seat in the shade upon the green grass under luxuriant green trees, in the middle of a hot day. It is easy to see the practical application of this in decorative art.

Violet or purple has the quality of red and blue, while orange has the qualities of yellow and red. It is interesting to study the natural reactions shown by people of all ages and conditions to these colors as environments under different mental conditions. Incomplete as these suggestions are, they are probably sufficient to establish the point that personal qualities or individual character traits can be definitely expressed in color terms and that antidotes for an excess of certain qualities are just as possible where a knowledge of color exists.

There is a second color quality that we must not ignore. If I think of one group of colors containing light pink, delicate blue, lavender, canary yellow and

white as representing one idea, and dark crimson, heavy dark green, blue with a rich dark purple and black as another group, I have a basis for comparison. If by problem of expression is the qualities that we generally attribute to youth, or the proper colors for a young girl's bedroom, or for the lighter and more delicate things in life, I have no hesitation in choosing the first group. If, on the other hand, the problem is one of clothes for a person of mature age, or a color scheme for a library in an old English house, or some other problem in which the qualities required are dignity, quietness and stability, there should be no question as to the preference for the second group.

This quality of light and darkness in color is called "value" and must not be forgotten in using color as a language.

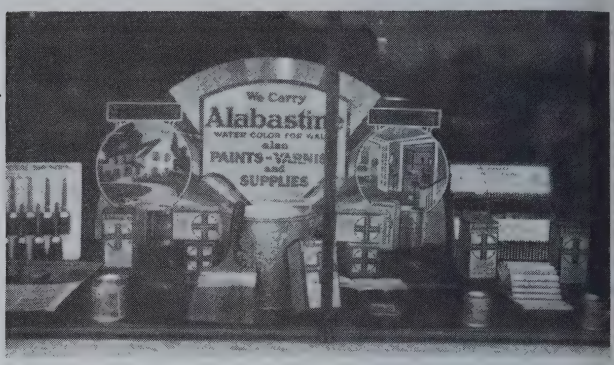
There is no doubt that the third quality, called "intensity," is the most important of all to a right understanding of interior decoration. This quality determines how brilliant or how forceful a color tone is. Softer and less aggressive tones are called "neutral" or "neutralized colors." The most important question in using color decoratively is that which relates to the distribution and correct placing of neutralized colors in their relation to the more intense ones. The grossest errors in the whole realm of color used in decoration are committed in this field. One or two principles that relate to this matter must always be carefully observed: "Backgrounds should be less intense in color than objects that are to appear against them in any decorative way." From this it obviously follows that walls, ceilings and floors of houses must be less intense in color than hangings, upholsteries, small rugs, pictures and other decorative material. This is one of the most important points to remember in every color problem.

There is a corollary to this which is equally important: "The larger the color area the less intense it should be, and the smaller the area, the more intense it may be." According to this principle, hangings and large rugs must be less intense in color than sofa cushions, lamp shades and decorative bits of pottery and other materials. Keeping this relation of areas in mind is an aid in selecting any article for the house, as well as a help in choosing those things that are concerned with one's personal appearance. A red necktie is more appealing than a red suit, so is a red flower or ribbon more decorative on a black hat than a gray one would be on a red hat.

"Alabastine Positive Colors in Sign Work"

The I. & M. Sign Manufacturing Company, Minnesota, advise us that they are big users of the Alabastine Positive Colors, from which they make all their own bright, snappy Arabian show card colors, which are made to special order, and delivered by mail to all parts of the country.

Shortage of help in the decorating field works a hardship on decorators.



Our new window display background above "We Carry Alabastine, Water Color for Walls, also Paints, Varnish and Supplies," is shown on a photograph of a display made by Foe-Burritt Lumber & Hardware Com- dealer's window. Thousands of them are now in use.

Have you received yours? If not, it can be had for the asking and it will not only stimulate and increase Alabastine sales, but other kindred lines that you may display in connection therein.

ALABASTINE COMPANY.

Still More Convincing Proofs

That Alabastine meets the requirements of exacting painters and decorators is in no way better shown than by what they say and what they do.

Each month we publish scattered extracts from a very few of those who write us and send what they call clippings, that is, the large word ALABASTINE cut from the face of the five-pound package over the cross and circle printed in red (not the cross and circle). We know of no better way to let the readers of Brush and Pail know of the esteem in which Alabastine is held, and the advantages from its use, than to publish a few letters direct from those best able to pass on the merits of such a product.

These practical men have grasped the idea of the great saving in time in the use of Alabastine, its superior working qualities, and the advantage to them of associating themselves with a material of merit, and establishing for themselves a reputation for using quality products. ALABASTINE COMPANY.

Alabastine Co.

I am sending you today by P. P. 250 labels for which send me check for $7.50. I have been using Alabastine for the last two years and I think it is the best on the market and I will use no other.

WM. DRYBURGH, Mont.

Alabastine Co.

Dear Sirs: Under separate cover I am sending 194 Alabastine words for which please send check to cover same to the following address.

MRS. C. S. CHRISTENSEN, Idaho.

Alabastine Co.

I am sending by mail insured 152 labels for which kindly send $4.50. The only trouble I find with Alabastine I can't get enough of it to supply the demand.

S. W. GRIMM, Okla.

Alabastine Co.

Enclosed please find 220 Alabastine coupons. Please redeem them as per your proposition at 3c each, and oblige.

CHESTER J. ERB, Pa.

Alabastine Co.

Enclosed find 200 tags for which kindly send me six dollars and oblige.

ALBERT HELLMERS, La.

Alabastine Co.

Under separate cover we are sending 155 Alabastine labels for which please send your check for $4.65.

JNO. B. NEILL, Tex.

Alabastine Co.

I am sending you this day under separate cover 169 Alabastine labels. Kindly forward me cash for same. We use quite a bit of Alabastine and find that it gives perfect satisfaction.

F. M. HAMILTON, S. C.

Alabastine Co.

I am sending you under separate cover 100 labels of Alabastine for which please send check for same. My son has saved them up so send the check to Duke Flourney, Jr. DUKE FLOURNEY, Painter, N. C.

P. S.—I hope to send more soon as business is picking up.

Alabastine Co.

Inclose find 150 labels for which please send me brush as advertised in Brush & Pail, and accept thanks and oblige.

THOS. C. GALE, Mo.

Alabastine Co.

I am sending today 228 tags for which please send me check for same. I have been using Alabastine for several years and find it O. K. for walls and ceilings.

W. L. HOUSEND, S. C.

Alabastine Co.

I ship you this day under separate cover 114 Alabastine labels as this amount is insufficient for a brush, so you may please send me the cash for same. We used two barrels of Alabastine at one of our schools but I do not know if you give credit for same. If you do you may ship brush instead of cash. Several years ago I had no use for Alabastine, but we are friends today. Thanking you in advance for reply, I am,

THEO. RABE, O.

Alabastine Co.

I am mailing under separate cover 193 large Alabastine names. Please send check to cover, and oblige.

THOS. J. BRAY, Mont.

Alabastine Co.

I am sending under separate cover 200 labels for which please send me your check for six dollars.

A. W. AVRIETT, La.

Alabastine Co.

Enclosed you will find 150 Alabastine words for which send me cash rebate.

R. W. FRAM, Kans.

Alabastine Co.

Enclosed find 197 Alabastine labels. Please mail me check.

C. M. McCORMICK, Tenn.

Alabastine Co.

I am sending you 100 Alabastine coupons for Alabastine brush. I used Alabastine for over 15 years and it is hard to beat. I get my Alabastine of Bosmeyer & Ryde, Blue Front Paint Store,

Thanking you,

H. O. DURFLINGER, Kans.

Alabastine Co.

Enclosed under separate cover please find 190 Alabastine coupons, for which please forward me check to cover.

Thanking you for your prompt attention, I am,

O. R. BENNETT, Ga.

Alabastine Co.

I am sending 200 Alabastine trademarks under separate cover, for which please send me check. Alabastine sure is the greatest wall covering there is on the market.

AVERY IRWIN, Kans.

Alabastine Co.

I am sending under separate cover 300 Alabastine words. Please send me a check for same. My best wishes for Alabastine.

WILL McKAY, N. C.

Alabastine Co.

I am sending you 180 words. Please return me a check for the same.

JOHN COLEMAN, S. C.

Alabastine Co.

Gentlemen: I am sending you 149 Alabastine trademarks for which send check. I am still using Alabastine at all times and find it very satisfactory.

Yours truly,

A. A. REITAN, Mont.

Why Work?

Every year has ..... 365 days
If you sleep eight hours a day it equals ..... 122 days

This leaves ..... 243 days
If you rest eight hours a day ..... 122 days

This leaves ..... 121 days
There are 52 Sundays ..... 52 days

This leaves ..... 69 days
If you have half-day Saturday equals ..... 26 days

This leaves ..... 43 days
If you have 1½ hours for lunch ..... 28 days

This leaves ..... 15 days
Two weeks' vacation ..... 14 days

This leaves ..... 1 day
This being Labor Day, no one works ..... 1 day

0

So you don't work after all.

Swedish Dialogue

"Hello, Olaf, where you ban so long?"
"I ban got married."
"That's good."
"Not so good, my wife got two children."
"That's bad."
"Not so bad, she got $10,000."
"That's good."
"Not so good, she wouldn't give me the money."
"That's bad."
"Not so bad, she built a house."
"That's good."
"Not so good, the house burn down."
"That's bad."
"Not so bad, my wife burn up in house."

Rubber Heels Have Disadvantages

"Look here, Mose," said the white foreman of a gang of colored laborers, "every time I come around you're loafing. How does it happen I never find you at work?"

"Ah'll tell you how come, boss. It's cause dem rubber heels of yourn don't make no noise a-tall."

This Joke In Style Again

"How's this?" asked the lawyer. "You've named six bankers in your will to be pallbearers."

"No, Judge, that's all right. Those fellows have carried me all along; they might as well finish the job."

Too Cheap

Old Gentleman—"I'll give you a penny for a kiss, Elizabeth."

Bright Girl—"No, thank you! I can earn more takin' cod-liver oil."—Life.

Is There a Moral in This?

Chief Big Smoke was employed as a missionary to h fellow Indians in Oklahoma. A tourist asked him wha he did for a living.

"Umph!" said Big Smoke, "me preachum."

"That so?" said the tourist. "What do you get?"

"Me get ten dollars a year."

"Well," commented the tourist, "that's darned poo pay."

"Umph!" replied Big Smoke, "me darned poo preacher."

No Accident

A cowboy, out of work because of the slump in ca tle, decided to make an easy and permanent place f himself by joining the army. The medical examin found him sound physically, and asked him if he ha ever been ill.

"Nope," came the emphatic answer.

"Ever have an accident?" next asked the examiner.

"Nope; no, sir-ree!" came even more emphatically.

"Well, what's that rag tied round your finger for?"

"Rattlesnake bit me."

"Don't you call that an accident?" asked the docto

"Nope; the durn snake did it on purpose."—Ever body's Magazine.

Liked the Treatment

"Let me kiss those tears away, sweetheart," he begg tenderly.

She fell into his arms and he was very busy for a fe minutes. But the tears flowed on.

"Can nothing stop them?" he asked breathlessly.

"No," she murmured. "It's hay fever—but go on wi the treatment."

A Cool Deed

There once was a man named Sam McGuire,
Who ran through the streets with his pants on fire.
He rushed to the doctor in great affright,
Because he felt his end in sight.

Taking No Chances

Battered and bunged up, displaying two black ey and a torn shirt, a recruit came into his tent late t night.

"What happened to you?" asked the corporal.

"Nawthin. Just had a mixup with that sentry No. 3."

"How'd that happen?"

"Well, when he yelled, 'Halt, who's there,' and I sa 'General Pershing,' he ups and gives me a butt stro to the shin, jabs my ribs until they creaked, blacke my eyes so I can hardly see and, what's worse, tea that new shirt I just drew this morning."

"Well, why didn't you tell him who you were?"

"My Gawd, man, if he does that to Pershing, wh the h—l do you think he'd do to me?"—Ex.

BRUSH & PAIL

Vol. XV NOVEMBER—DECEMBER 1923 No. 6

Too Many Of Us Go Thro Life With Our Tongues In High And Our Brains In Reverse - - - -

—THE PEPTOMIST

"ALABASTINE TWENTY-CASE CONTRACT"

How Dealers May Profit From Its Use

To place the Alabastine dealer in position to derive the greatest possible profit from the sale of Alabastine is our aim at all times.

Alabastine purchased at the regular five-case price of 40 per cent, and sold at advertised list price, yields a gross profit or margin on the purchase of 66⅔ per cent.

This profit, large as it is, may in many cases be materially increased through the use of the Alabastine Company's twenty-case rebate contract, copy of which is enclosed. This contract, while not compelling or obligating a dealer to take the twenty cases within the prescribed period of one year, enables him to profit by this larger discount, provided the quantity is taken within the year, making a gross profit of 80 per cent on cost.

Jobbing distributors are in position, if they so desire, to use the twenty-case contract, to pay these rebates on the termination of same, one year from date, provided only that all the terms of the contract have been complied with.

Jobbers are not obligated to notify dealers of the closing dates of these contracts, and to ask for the return of the original copy necessary to secure the rebate, but oftentimes this is done.

Please note the following printed conditions on contract: "Positively no rebates given unless a minimum quantity of twenty cases be taken within the period herein specified and unless dealers comply with the conditions printed on the back of the contract, and return it with claim for rebate NOT LATER THAN THIRTY DAYS AFTER EXPIRATION."

In other words, dealers must return their contracts to jobbers within thirty days of expiration of same—i. e., one year from their dates. It is evident that the Alabastine Company, in justice to those dealers and jobbers, who accept and carry out in good faith the terms of settlement, cannot accept different settlement or terms from those who may have failed or neglected to comply with the requirements.

Please note that the jobber cannot allow a rebate unless twenty cases have been taken in twelve months from date of contract, and the latter surrendered to him within not more than thirty days after expiration date.

Any variations from this rule in the interest of a particular dealer or jobber would be manifestly unjust to those working under the terms of contract and making proper settlements.

ALABASTINE CO.

THE DEALERS' EDITION OF BRUSH AND PAIL

The underlying idea in the dealers' edition is to acquaint the dealer handling Alabastine with the effort being put forth by the Company to create a greater interest and demand for Alabastine on the part of the painters and decorators, who use so large a part of this product.

You, Mr. Dealer, in your copy of "Brush & Pail," get the sixteen pages that are sent out at the time to about 20,000 practical men (not dealers) and in addition to that, eight pages are added in the hopes that we may be able to offer something helpful to the dealer, or his salesmen or clerks.

These first eight pages are reserved for talks to the dealers and clerks pertaining particularly to the purchasing and selling arguments, profits, etc., which naturally are of interest to dealers, and not to consumers or painters.

It is our aim to send the dealers' edition, which is a combination of the painters' edition with eight pages added, making twenty-four pages in all, to dealers only.

Editor, Brush & Pail.

We Find Out Our Mistakes Sometime

Indicative of the short-sightedness and stupidity of certain dealers, we would relate the following incident: "When the stock was turned out to pasture one morning, a certain knock-kneed, ornery red calf, instead of going along peaceably with his mother as any sensible, unweaned calf would, followed after a steer in the herd.

"The combined efforts of the old cow and the farmer were unavailing—they could not divert him from his misguided course. So pulling up after a considerable race with the young bovine, winded and disgusted, the old farmer gave expression to his feelings in these words: 'Go it, you durn fool, you'll find out your mistake at supper time.'"



The Alabastine Co.,
Grand Rapids.
Gentlemen:

Thousands of people have read this Alabastine sign we nailed on a guard fence around a new building in progress here.

They can't help but see it.

Yours,
SELL-ATKINS MERCANTILE CO.
John Sell. By John Sell.

SELL MORE ALABASTINE

The reproduction above shows one of our waterproof signs sent every dealer displaying the word "Alabastine" and the cross and circle printed in red.

We are just in receipt of a letter from our valued friends and dealers, Sell-Atkins Mercantile Company, who say, "THOUSANDS OF PEOPLE HAVE READ THIS ALABASTINE SIGN WE NAILED ON A GUARD FENCE AROUND A NEW BUILDING IN PROGRESS HERE. They can't help but see it."

We are wondering how many of our friends stocked with Alabastine and desiring to sell it make a similar intelligent use of the selling helps we put into their hands. This waterproof sign will always attract attention anywhere. It will withstand weather conditions for months if placed on the outside of a dealer's store, or used as has been in this case cited. It costs a dealer nothing to put up and used this way, and we trust they are being successfully used in many cases.

The difference between a successful dealer and an unsuccessful one is largely a question of handling standardized products and making an intelligent use of the helps furnished pretty generally by manufacturers of those standardized goods. The helps sent out by the Alabastine Company are gotten up with special reference to selling Alabastine. The dealers who use them get results and increase their business.

ALABASTINE COMPANY.

Up-to-Date Fairy Story

Once upon a time a woman got a telegram saying that her husband, a salesman, was working late at the office. She took a taxi straight there, and found that he was. The End.

Do Your Sales People "Just Grow?"

From time to time Brush and Pail has published talks to the retail clerk; in fact, a regular feature on the back cover is a little lesson in retail salesmanship. This, which is the most valuable space in the magazine, is given over to the task of making better sellers of merchandise—more officient employes of the retail dealer. But the deplorable angle of the whole affair is that this many times is about the only instruction that these sales people get from their employers throughout the year, and in some cases the dealers do not even take the trouble to bring these articles to their attention.

It is indeed a deplorable situation when a merchant takes so little interest in the people who meet his customers that he cannot find the time in which to teach them to serve him better. Now, maybe you are not one of that type, but before you put yourself in the better-than-the-other-fellow class, wouldn't it be a good idea for you to lay the following common-sense rules along side your record and see how they match up?

A salesman who sells your goods should know what they are. Do you teach him?

He should know how those goods can be used to the best advantage. Do you tell him?

All clerks can't know everything, therefore each should be more or less a specialist in some one or other lines. Do you make specialists out of them?

No clerk can efficiently sell an article in which he, himself, does not believe thoroughly. Do you "sell" your clerks on your own merchandise?

The clerk who talks to your customers does so as your representative. It is through the clerk that the customer gains his impression of your store. Do you show your clerk how to make that impression a favorable one?

In short, are you treating your sales force as a thing of so little value that it is not worth cultivating, or are you recognizing the fact that it is the most valuable asset of your business? As a rule your clerk is very largely what you make him. Are you doing all you can to make him a good one?

Unconvicted

Stranger—"Have you any criminal lawyers in this town?"

Native—"We think we have but we haven't been able to prove it on them."—Exchange.

An Affront to Her Modesty

Little Mary (crying)—"Teacher, Johnny Jones wrote a naughty word on my desk."

Teacher—"What did he write?"

Mary—"I don't wanna tell."

Teacher—"You must!"

Mary—"He wrote H-E-L-L! Boo, hoo, hoo!"

Teacher—"He's a bad boy. Now you go get a wet cloth and wipe if off."

Little Mary—"I can't. He scratched it in with his damn knife."

The Business Whirl

Oh, the enjoyment of keeping a shop!
Watching to see if the people will stop,
Noting their glance at the window with pride,
Jumping with joy when they venture inside;
Walking to meet them with footsteps demure,
Hearing their wants with a "Happy, I'm sure"
Finding the thing for the customer's need,
Measuring, counting, with fervor and speed,
Bringing your wares with a skip and hop—
Oh, what a pleasure, this keeping a shop!
Piling the purchases, adding the score
Asking politely, "Now, anything more?"
Folding the lavender paper just so,
Tying the string in a neat little bow;
Sending the customer happy away,
Smiling and calling a cheery good day—
While in your pocket the money goes plop;
Oh, the excitement of keeping a shop!

—Margaret Ashmun, in New York Sun.

How Salesmen Succeed

When the late A. T. Stewart, one-time merchant prince of New York, was asked how his store obtained so many customers, he replied:

"One at a time."

By this he meant that he rigidly followed the policy of making every individual customer so well satisfied with the merchandise bought at the Stewart store that the first sale was only the beginning of a permanent trade connection.

Too many merchants fall into the error of thinking of their patrons merely as a body of persons instead of as individuals, each with his or her peculiar tastes and preferences.

Every person regards himself as just a little different from all the rest of the world. He doesn't think of himself at all as anybody's customer, particularly when he enters a store. When he appears in front of your counter he does so with specific personal need in mind.

Perhaps that need is for a newly decorated wall. Please note that we didn't say the need was for the material with which to decorate the wall. As a matter of fact he isn't thinking of the material at all, but of the effect the material will produce after it has been applied.

It is at this point that there arises a wide difference between your two minds because your prime and direct object is to sell the material, for there is where your profit lies. His object in buying the material is to obtain the effect it will produce on his walls.

Now it is a firmly established legal maxim that in every transaction there must be a "meeting of minds." Clearly, it is unreasonable to expect your customer to interest himself very greatly in your profits, therefore if there is to be a meeting of your minds, you must interest yourself in the thing that interests him.

Perhaps you've never thought of a sale in just this light or if you have, perhaps you've regarded it as of

only a little importance. As a matter of fact, this principle is the very soul of merchandising and the salesman, in whatever line, who applies it most is the most successful.

It is this principle that makes Alabastine color sample cards so effective. No doubt you have noticed the frieze, or border, effect that is used on some of these color designs. That extra touch isn't given merely to make the cards themselves more attractive although this may be the reason you have had in your mind.

The real reason behind this is that the cards are intended to sell the customer the thing—and the only thing—he wants to buy, which is the effect that Alabastine will produce when it is on the walls.

Now think of this, and while you're thinking of it, bear in mind the fact that the same principle that sells Alabastine in this way will sell any other article in your store.

The method of applying the principle ought to be plain enough. Talk to the customer, not about the merchandise itself, but about the results it will produce, the service it will perform, the profit it will make possible and the satisfaction it will afford.

There are only two primary elements in a merchandising transaction. These are a sale, by one party in the transaction and a purchase by the other party. You can't get the customer wildly excited over the element of sale but you can interest him in the purchase angle by showing him why the purchase should be made.

Sound Advice That Might Be Well Taken

"In an effort to reduce prices, retailers are constantly tempted to take on unbranded and unknown lines," says Roger W. Babson. Continuing he says: "We urgently caution retail clients against this mistake. Our advice is to push well-established, trade-marked, nationally advertised goods. When prices are established on such goods the public has confidence in the fact. On unknown, untried and generally uncertain goods the claim of price readjustment means practically nothing."

This is sound and practical advice from the world's prominent business engineer. Goods that are unknown will not sell themselves. The public knows nothing of them—is uncertain as to their merits. Even reduced prices will not offset that suspicion. Why place your trade in jeopardy by taking on unadvertised merchandise? Capitalize on the advertising of the manufacturers who are helping you make sales. An overload of unadvertised goods has sunk more than one "Ship of Business." A large percentage of the annual retail failures in the United States are traceable to that cause. Advertised goods will put sails on your boat and take it rapidly and safely to the port of better profits.

Unknown lines are a dangerous liability. Well established, advertised lines are the only asset you have. Their resale value is predetermined—constant. They represent the backbone of your business. They mean assured, certain success.

The Statesman

The statesman throws his shoulders back
and straightens out his tie,
And says, "My friends, unless it rains the
weather will be dry."
And when this thought into our brains has
percolated through,
We common people nod our heads and
loudly cry, "How true!"

The statesman blows his massive nose and
clears his august throat,
And says, "The ship will never sink so long
as it's afloat."
Whereat we roll our solemn eyes, applaud
with main and might,
And slap each other on the back, the while
we say, "He's right!"

The statesman waxes stern and warm,
his drone becomes a roar,
He yells, "I say to you, my friends, that
two and two make four!"
And thereupon our doubts dissolve, our
fears are put to rout,
And we agree that here's a man who knows
what he's about.

—Michigan Tradesman.

Conforming to High Standards Spells Success All Along the Line

(From American Paint Journal)

J. L. Hamilton, president, Alabastine Co., Grand Rapids, Mich., says:

"The really successful dealer, be it in paints or whatever line—the man who establishes a reputation and a good will, and a business that he leaves as a monument to his ability and a source of revenue to his family—is the man who is proud of his business, proud of his stock of goods, and who believes that in addition to making a profit for himself, he is conferring favors on his customers.

"No permanent business has ever been established by a man who does not look with pride upon the individual units comprising his stock of goods, and tries to make each one of the units so nearly as possibly conform to high standards.

"Every dealer should recognize that a chain is no stronger than its weakest link, that every undesirable line added to his stock, every product lacking in quality, every 'shelf warmer' that stays by him year after year for which there is no created demand and no merits to recommend it, tends to lower the general average of his entire stock.

"Paints and kindred lines are products in which quality counts and quality is discernible. It is said that the practice of medicine affords an opportunity for the physician to bury his mistakes. Such things cannot be said of paints and other products constantly before the

eyes of the people, and those materials that go wrong are every day in evidence, and a mighty poor advertisement for the manufacturer or the dealer who handles them.

"There are meritorious articles in almost every line. There are manufacturers who devote their energies and spend their lives in the building up of a business fully conscious of the fact that this can only be successfully done through the merits of the products they manufacture. In manufacturing those products the question of how cheaply they can be made is not considered, but rather the question of how good.

"Repeat orders are the only salvation for any manufacturer or any distributor of goods. If it were necessary each time an order is secured to personally go and get it, the expense would be so tremendous that the cost of the product would be almost prohibitive. Any manufacturer who is not getting many times the volume of business by mail that he is getting from personal calls and solicitation, we should say was headed toward liquidation. If the manufacturer to secure these repeat orders appreciates the necessity of quality, carefulness in manufacturing, keeps the goods always up to an established standard, than the dealer who handles those goods has the advantage of this same care and standardization, and is reasonably justified in figuring that such products are valuable in his stock, and worthy of a place on his shelves. Such materials are the products on which the successful dealer builds his permanent trade and reputation.

"An article that sells readily, gives a good, fair margin of profit, gives satisfaction, and brings repeat orders is a material that a dealer should hesitate a long time before discontinuing, and putting in some unknown and untried material the reputation of which has yet to be established, and with the merit of which he is not at all familiar.

"All said and done, the successful business man today is the man who is constantly striving to establish a reputation for himself, and his business, through the handling of products that have an established reputation in the minds of the great consuming public. All of this is known to all but it is well to repeat lest we forget."

Scotch Prudence

McTavish attended a christening where the hospitality of the host knew no bounds except the several capacities of his guests. In the midst of the celebration, Mr. McTavish rose up and made the rounds of the company, bidding each a profound farewell.

"But, Sandy, man," objected the host, "ye'er not goin' yet' with the evenin' just started?"

"Nay," said the prudent McTavish, "I'm no goin' yet, but I'm tellin' ye good night while I know ye all."

Wished On Him

Daughter—"O, papa, what is your birthstone?"

Father of Seven—"My dear, I'm not sure, but I think it's a grindstone."—Southwestern Collegian.

All of Us Go Fishing Through Existence!

Some cast a fly and watch it lie
Upon the silvery stream.
Some cast a worm and watch it squirm
And think they hear it scream.
Some cast about, when they're in doubt,
For a bait that gets the beauties.
Some cast away a chance each day—
Some cast aside their duties.
Some fish for fame, for some fair dame,
Or for a raft of money.
Some wish for toil close to the soil,
Some wish for milk and honey.
Some fish for cheers
that please their ears,
When heard from any distance.
Thus all of us
with loads of fuss,
Go fishing through Existence!
—Joplin Supply Co. Mag.

They Still Live!
But Do Not Live STILL

An indignant friend, a user of Alabastine for years, wrote us recently, substantially as follows:

"I met a freak today, in the way of an old Chicago painter. He surely was down at the heel unkept, unshaven, and wearing clothes of the vintage of 1881. He claimed to be a decorator, and an expert on the subject of wall coverings. When I mentioned Alabastine to him, he sure went up into the air.

'Alabastine,' says he, 'I wouldn't use it as a gift. It spoils your brushes, sets in the pail, can't be washed off, streaks, scales and is not worth a damn.'

I says, 'My friend, when did you last use Alabastine, and where did you get your peeve?'

'I worked for a man by the name of O'Neill on the World's Fair Buildings at Chicago, and they tell me they have not been able to get the Alabastine off the Art Hall yet. It sure was h—.'

I says, 'My friend, you are an older man than I am, and there must be something in what you say, but I have used Alabastine for twenty years, and no man can convince me that it is not far and away the best water color I have ever used.

I have used it under all sorts of conditions and on all kinds of walls. Have never heard of its setting in the pail, but do know that it can be washed off from the wall with reasonable ease and that on any wall in proper condition to receive a water color, it will spread well, flow easily, cover satisfactorily and go farther pound for pound than any other material I have ever used. Now, my friend, it matters little to me what you think of the material, but as you are evidently sincere in your

prejudices, will you come over to the new High School building where I will be using Alabastine tomorrow, and I will let you spread some of the material.'

He finally agreed to come, provided only that he did his own mixing and preparing without any interference or suggestions from me.

This I readily promised and in due time, my old friend put in his appearance, commented a little on how easy Alabastine mixed, on time saved by mixing with cold water, and when ready began applying.

He certainly was a brush man and once started seemed to be fascinated with the job. We coated in a large ceiling and it dried out with the usual results. When through, having removed his overalls, and being asked what he thought of Alabastine, offered only these words in a tone of entire surrender, 'Well, I'll be damned!'

I am wondering how many of these old Chicago World's Fair walking tombstones there still are registering their kicks against, and showing their entire ignorance of the best material in which any man ever put a wall brush.

What Is Denatured Alcohol?

Back in what some of our citizens are fond of referring to as "the good old days," the journeyman decorator was able to acquire a vociferous love for—or hatred of—all humanity by a judicious mixture of the contents of the square can that the boss had sent to the job. Pure grain alcohol then was regarded as a necessity for the contractor, but a kindly act of Providence by the painter who brightened temporarily many a gloomy day with a few shots of this mighty potion.

Grain alcohol, also known as ethyle alcohol, forms the basis of all fermented liquors and is the product of grain, potatoes or any other vegetable substance that contains starch or sugar. It is distinguished from methyl, or wood alcohol, from the fact that the latter is obtained from the destructive distillation of wood. When a small percentage of wood alcohol is combined with grain alcohol, the mixture becomes undrinkable and in fact a deadly poison; in other words, denatured alcohol. The government formula for denaturization of grain alcohol is the addition of five per cent each of wood alcohol and benzol to ninety per cent of grain alcohol.

How I Mix Alabastine

Alabastine Company.

Gentlemen:

I am sending under separate cover 100 Alabastine labels cut from 5-pound packages for which send me $3.00 cash and oblige.

I can truly recommend Alabastine as the highest standard paint on the market for decorating. I can say to brother painters that it is an art in mixing.

For porous walls use it about as thick as cream; for smooth hard finish use it as thick as butter milk and it does the work. I mix with water.

I have always received praise for tinting with Alabastine.

M. L. GRANT, Ala.

Burglars and Policemen

"What is it?" and "What do you want?" are perhaps the most polite invitations a customer or caller ever receives to get out of a store or office.

They are at least the most crudely constructed forms of welcome, and most readily dissipate the customer's idea that the firm appreciates his trade.

Certainly such greeting questions are in many cases ugly indications of bad business for the firm in the future. But if they do not destroy business they are still rude and impolite, and make no one happy.

Always remember, the person across the counter or across the desk is not a burglar, and you are not a policeman with orders to arrest him or eject him from the place.

Window Display Advertising

"Waiter," growled a customer, "I should like to know the meaning of this. Yesterday I was served with a portion of pudding twice the size of this."

"Indeed, sir!" replied the waiter. "Where did you sit?"

"By the window," answered the customer.

"Oh, that explains it," said the waiter. "We always give the people at the window a large helping. It's a good advertisement!"—Kansas City Times.

WHAT THE PRACTICAL MEN TELL US

STAINING WOODWORK GREEN

A good green stain for woodwork is made by using a pure green ground in oil, the amount required being determined by experiment till the proper shade is obtained. Add sufficient japan to make it dry in a reasonable time and thin the mixture with spirits of turpentine or benzine. If the shade appears too bluish, add chrome yellow, or if too yellowish, add prussian blue or drop black, or experiment a little with both blue and black till the desired shade is obtained. Stains that are too strong may be corrected by thinning out. It is possible to produce some beautiful shades with aniline dyes but they are very likely to fade, particularly if under a strong light.

VARNISH FOR BRASS

Place in a bottle and cork tightly one ounce of pulverized gum shellac with one pint of mythylated spirit. Keep in a warm place, shaking occasionally until the shellac is dissolved. Thoroughly clean and polish the brass to be varnished and if possible, have it fairly hot when the varnish is applied. Use only the clear fluid which should be poured off and applied with a camel's hair brush. If filtered through asbestos fibre, this varnish can be made very clear and transparent.

TO STOP SHELLAC VARNISH GUMMING UP

Thin varnish of a good body with denatured or wood alcohol to a consistency that will make it work freely, being careful, however, not to thin too much, thereby injuring the body of the varnish and impairing its filling properties.

Better results, however, can be obtained by mixing 1 pound Venice turpentine or Canadian balsam with sufficient denatured or wood alcohol to bring it to the same consistency as that of the shellac varnish, after which it should be added to 1 gallon shellac varnish and the result will be to make the varnish flow more freely but set up and dry more slowly.

WATER-AND-MILDEW PROOFING CANVAS TENTS

Soak good animal glue in twice its weight of water over night. A pound of sheet glue in a quart of water is about the right proportion. Then melt the glue by heating in a double boiler, with enough water to make it fairly liquid, although not too thin. Stretch the canvas on a frame. Dissolve the same amount by weight of chrome alum as you used of glue in enough hot water to take up all the alum. Pour the alum solution into the glue solution, stirring all the while. With a suitable brush apply this mixture and the next day repeat the operation. It will be necessary to make separate solutions for each coat because the mixture solidifies too fast to be kept over night and it cannot be re-dissolved. The alum both waterproofs the canvas and prevents mildew, while the treatment keeps the fabric flexible

A PAPERHANGING KINK

A paperhanger who found difficulty in cutting the bottoms straight, draws a line around the wall just above the baseboard with a soft leadpencil. When the wet paper is pressed down, this mark is transferred to the back and then it is easy to cut it straight along the line, thus insuring a perfect fit.

TO CLEANSE AND POLISH MARBLE

Dissolve 4 ounces of sal soda, using as little water as is possible. With this solution mix 2 ounces flour of pumice and 2 ounces fine chalk or whiting, making a paste. Add what water is necessary to make this mixture but no more. Use a coarse cloth, rubbing the marble well with the paste, following which, wash with soap and water. This should leave a remarkably high polish.

Alabastine Company:

Gentlemen: I have a question I would like to have you insert in Brush and Pail. I went into a house which had been sized throughout with ceiling varnish thinned down with benzine. I am doing the painting and calsomining (Alabastine). The paperhanger lost everything but his shirt on that job.

First he papered OVER the varnish size. Came off. Second, he sized over the varnish size with wall size, paper and size came off. Third he washed off the walls with lye and rinsed off with ammonia water and then fresh water. Then he sized with wall size, paper came off. Now the boss wants me to tackle it. I told him to use Alabastine and panel and stencil. He has not decided yet. Perhaps some brother can tell me how the paperhanger could overcome his trouble, as I am curious to know.

Respectfully yours,
GEO. LANE, N. Y.

Why Don't You Get Together?

Down in Southern Indiana there is a lumber dealer who grew weary, some years ago, of seeing building contractors and lumber dealers continually clawing at each other when the close mutual interests of their business should make them natural allies. In the lumber trade there is a tendency for the building contractor to regard the dealer as one who takes a profit from the industry for which he renders no return.

Of course this is not true. But there is also a tendency among certain dealers to regard the contractor as an irresponsible ne'er-do-well who should be discouraged rather than aided. Of course, this isn't true either. But the low regard that one holds for the other had operated to keep both working at cross purposes when they should have been working together.

So this man set out to change these conditions. He called into his office half a dozen reliable contractors and laid the case before them. He pointed out the fact that the builder cannot build without material. Nor can the dealer sell material if there are no builders to work it into buildings. He showed them how their interests were mutual and how, therefore, they should work together.

This dealer and the contractors spent half the night discussing the matter with the result that they parted with a much better mutual understanding and with an outline of a plan along which to work from that time forth. This was two years ago and today that dealer overwhelmingly dominates the building material market in that section of the state. Moreover, every contractor with whom he co-operates, and there are many more of them now than the original half-dozen, is prospering and contented.

The lumber dealer assumed the responsibility of providing work for his affiliated contractors. The day after the meeting he opened a carefully planned advertising campaign during the course of which he offered to build homes of various styles and sizes, using cuts of the houses in his advertising and quoting prices, which he was careful to say were only estimates but offering to obtain bids from responsible contractors who would be asked to figure close to the advertised prices.

Prospective builders whom the advertising had interested were asked to call on the dealer for advice. A surprising number of them did, and to quote the dealer, "When one of them entered my door, he was a lost soul, so far as being a prospect for anyone else was concerned. I sold that man a house before he left my place." The dealer would get the size and style of house definitely settled with the prospect—everything except exact price. When it came to discussion of that matter, he would offer to submit the plans and estimates to three or four reliable contractors, those contractors, of course, being those who had agreed to "go along" with him, and he selected those that happened to need the work just at that time. Of course, if the builder wanted some contractor whom he favored to bid on the job, the dealer would say: "Certainly; let

him submit his figures in competition with these other contractors and then you use your own judgment in awarding the job."

In any event, the dealer submitted all the bids he obtained to the home builder and assumed no responsibility from that point on. It is worthy of note, however, that his contractors almost invariably got the contracts and in every case he sold all the material.

Now this story, which is true in every detail, is told in Brush and Pail for the purpose of pointing out how it is possible for dealers and contractors to reverse their policy of bickering among themselves, as they do in some communities, and get together for their mutual good.

The thing that these Indiana men accomplished for themselves can be duplicated, and perhaps improved upon by other dealers and contractors, and they need not necessarily be in the lumber trade. A paint dealer, of course, cannot advertise a house that he will offer to build for a certain estimated sum but he can show in his advertising houses of various types and sizes with figures showing what it will cost their owners to apply one-and-two-coat jobs.

In such advertising it is vitally important to quote cost figures. The reason for this is that such figures give the reader intensely interesting information because the man who has a house that needs painting has been wondering for a long time, perhaps, what it costs to have this done. Everyone knows that the cost of painting, as well as the cost of everything else, has changed very materially in the last few years, so much that it is hard for anyone to even make a fairly accurate guess on the cost of a painting job. If the dealer, then, will run cuts in his advertising of typical houses, the home owner from these can form a reasonably accurate idea of what it will cost to paint his own house and the dealer who gives him that idea will have a decided advantage in selling the material, especially if he offers to submit estimates and invites bids along the line of the figures he quotes.

If you think this is worth trying, why don't you lay out a campaign of this sort? Incidentally, wouldn't it be a good idea to show your home owners what it will cost to apply Alabastine to homes and rooms of various sizes? If you are a dealer, why don't you get your decorators together? If you are a decorator, why don't you suggest to your favorite dealer that he take the initiative in some such step as this? No other dealer in your town is doing it and here's the chance that every live business man always is looking for—something that will make him stand out from the others in his same line.

The foregoing plan is only one suggestion. It isn't absolutely necessary that you follow this one. But it certainly is important that by some plan, in some way, you dealers and decorators should get together for your mutual interests. Why don't you do it now?



Al Goes After Business In Earnest

Bud Bastine, energetic but somewhat mischievous son of Al A. Bastine, is now in his senior year at High School, where he has been doing well. His grades have been particularly good in commercial studies, of which typewriting is a prominent part. Being rather apt at this work, Bud has made such progress that he stands at the head of the typewriting class and is inclined to be perhaps boresomely boastful about it when talking to his hard-headed but efficient dad. As usual, Bud overplayed his hand because he gave Al an idea. In the evening at home, Al started things by asking his son how many words Bud was able to write by this time.

"By heck, I kin thump 'em out now about thirty words to the minute, an' I 'low that's goin' some," announced Bud.

"I 'low it is, too," commented Al. "How did ye git so fast?"

"Practicin', dod ding it," replied Bud proudly. "I jest get that ol' mill in front of me an' hammer, hammer on her till she durn near smokes."

"Fine business," was Al's comment. "An I 'low the more practice you git, the better you'll be, so I'm goin' to rent a typewriter an' give ye a right smart passel of practicin' an' at the same time see if we can't put a little more jack in the bank."

Bud's enthusiasm showed signs of cooling off but as his dad continued, the boy began to take a decided interest in the plan.

"This here thing of workin' two three days a week in the Wintertime an' then restin' the rest of the time is purty soft fer a lazy man an' I kaint say I dislike it myself. But it don't put cawn meal an' bacon on yer Maw's pantry shelf when the snow's on the ground.

"Now I got a idee that you and me kin team up on this thing an' mebbe keep me out of devilmint all the week through. They's a lot of folks in this town that needs some decoratin' work done but jest kaint seem to get at it. I'm fixin' to put a burr under some of them feller's saddles an' I reckon a letter like this in the mail might do it."

He handed Bud a sheet of letter paper, remarking:

"Here's somethin' I 'low mebby will stir up some work if ye kin git it writ so it kin be read 'thout too much trouble." Bud read the penciled lines which were as follows:

Dear Sir:

Your house needs decorating. Probably you know this just as well as I do. And I don't doubt you're planning to have it done when you get around to it. You generally have this work done in the Spring or Fall. So does nearly everybody else. And that's why it costs you more than it will if you have it done while every decorator in town is rushed half to death.

Now I haven't been loafing all the time during the Winter, and I don't aim to. I've made my Winter prices to fit the dull season and I've got a lot of work by it—enough to keep the home fires burning without digging into the sock. But there are two, and sometimes three days a week when I could do some more work if I had it. And you're one of my neighbors who has some work I could do if you were ready for it. Won't you please get ready now? I'll make it an object for you to do so. Then we'll both be money ahead.

Let's get together and talk it over.

Yours truly,

AL A. BASTINE

"This here letter don't sound very high-toned to me," objected Bud.

"It don't to be nuther," replied Al, "but I hain't never made no bluff at bein' so durned high-toned my own self. An' anyhow, I hain't aimin' to compose no liter'y masterpiece. I'm talkin' horse sense, an' I'm doin' it with 191 words—short words—that averages only a mite over three letters to the word. If you don't believe that, count 'em."

"Who do you want these here letters sent to?" asked Bud.

"Here's the list," said Al, handing him another sheet. "An' I'll have some more of 'em from time to time. These is the names of fellers I've done work fer—some of 'em year after year, an' they know what kind of work I do. The other names I'll give you will be fellers I'd like to do work fer but who hain't never give me none. If I kin git some work fer them now while

I've got time to do it, I'll give 'em jest a little extry tetch or two that'll make 'em take notice and remember me next time when they's more decoratin' to do.

"Here's the p'int, Bud: The fellers that makes the stuff that decorators use is spendin' their money tryin' to git folks to decorate the year round. An' us decorators that gits dollars outen sich work to the manufacturers' dimes is settin' around on our ever'-day britches lettin' the other feller hustle up pork an' beans fer us. As long as the other feller is spendin' real money to help me it looks like I'd ought to be willin' to kick in with a little of my time that ain't no good fer nothin' else.

"Now I want ye should write letters to these here names an' then when ye git through I'll have some more fer ye. I'm agoin' to put in som time drivin' my tin lizzie aroun' this town, an' wherever I see a house er any other buildin' that needs paintin' I'm goin' git the name of the feller that owns it an' send him a letter too."

"How many of these letters d'ye think yer ever goin' to hear from?" asked Bud.

"I dunno," replied Al. "But I do know that I won't git no Wintertime work outen these fellers if I don't go after it, so even if I don't hear from none of 'em I hain't out nothin' but the stationery and postage. As fer you; well you hain't out nothin' but yer time. An' anyhow you need the practice."

Regarding All-Year-Round Painting

Alabastine Company,
Grand Rapids, Michigan.
Gentlemen:

As an old painter and decorator with considerable experience, both as a journeyman and boss painter, I am wondering what the results will be from the propaganda being put forth by trade publications in the painting and decorating line for an "all-year-around painting campaign."

Naturally the interested parties (publishers) are desirous of securing through this method a more continuous every-month campaign of advertising for their mediums.

Should, however, this result in stimulating painters and property owners, to prolong the regular season for painting when conditions are unfavorable, when the weather is too cold, the surface not sufficiently dried out, when there is too much dampness in the atmosphere, may it not result disastrously to the property owner, and cause the condemning of paints with bad results for which the product is not at all to blame?

It seems to me there is a time to paint, and a time not to paint. I would like to hear from some brother painter on this subject. Emil Wikstrom.

Some paint store men's idee of advertisin' is to spend half an hour gittin' up whut they call a durned good show winder an' then let the dead flies occipy it fer two years.—*Al. A. Bastine.*

Giving Birch a Mahogany Finish

Birch lends itself beautifully to the mahogany effect because of its close grain, which greatly resembles cherry. Also it takes a polish well. A paste filler is not necessary, as in the case of some other woods, but two coats of shellac varnish should be applied over the stain and then sandpapered. If an extra good job is desired, give the work two coats of rubbing varnish, rubbing down each coat, then apply a coat of finishing varnish which will take a high polish. Rotten stone and olive oil should be used for polishing and the surface cleaned off with alcohol.

A tricky painter is like a performin' bear. Take his tricks away frum 'im an' there hain't nothin' left but a pesky, sheep-stealin' varmint.—*Al. A. Bastine.*

Scientists Furnish Painter With Alibi

"The painter's the last feller on the job, so he's li'ble to be blamed fer ever'thing that hain't right from a dead gnat on the back door to a flaw in the morgige."—Al A. Bastine.

There's more truth than poetry in the foregoing sage remark of our old friend Al, wherefore it seems like only an act of justice when it is shown that some of the faults that are laid at the decorator's door really belong elsewhere.

In Oshkosh, Wis., a contractor completed a big decorating job under a rigid guarantee. A day or two thereafter there occurred a heavy rain, following which it was found that the paint was discolored and the property owner insistently demanded that the work be done over. The contractor saw a painful loss staring him in the face until an eminent chemist came to his relief with a curious sequence of facts.

He pointed out that a few days before, and while the paint on the building was still more or less green, there had been heavy forest fires to the north and west of Oshkosh, although several miles away. Nevertheless, a slight quantity of ashes had been carried by the wind to Oshkosh and deposited on the paint. Then came the rain. The result was lye, just plain, old-fashioned lye. And every decorator knows what lye will do to paint.

Well, this lye did exactly that to this paint, and on the showing that the chemist made, the contractor was saved a loss on the job and probably the expense of a law suit.

Many a good decorating contractor earns money with his brush only to lose it through slip-shod office methods. If your entire office is comprised of only a drawer in a kitchen table, run it in a businesslike way.

Watch the little leaks in your business. A lot of the profit you should have at the end of the year is being lost in this way. For example, do you add about one per cent to every job for brushes, sponges, ladders, etc? You ought to.

Something About the New "Mild Process" White Lead

"Mild Process," or Rowley white lead, is produced by methods radically different from those used in the manufacture of the commonly used corroded white lead.

The so-called mild process differs principally in the fact that no acid or alkali is used to convert the basic melted pig lead into commercial white lead. Instead, the conversion is effected by blasts of super-heated steam which breaks up the lead into extremely fine particles.

Following this, the lead is subjected to the action of moisture and carbon dioxide gas. The finished product is marked by an absolute uniformity, freedom from acids, alkalies and all other impurities that sometimes produce discouraging results for painters. Moreover, the "mild process" product is extremely fine, with almost a total absence of crystalline matter and is intensely white.

Pay Your Bills Promptly

A decorator, by reputation, is a poor credit risk, according to reports made by financial agencies. There are excellent reasons for believing that this drastic rating is unjust to the average of present-day decorators although it might not have been so some years ago. The irresponsible decorator of ten or twenty years ago and the reasonably good business man that the decorator of today has become are two totally different persons.

But, even taking into account the improvement along this line, it still remains a painful fact that some decorators are careless in the payment of their bills. This is bad business.

Letting a bill run from ten to ninety days beyond its due date may seem unimportant to the decorator, and so far as that one specific bill is concerned, perhaps it really doesn't amount to much to the dealer. By the same token, a dime doesn't amount to much, but ten dimes are a dollar, and a dollar is real money.

The decorators who are delinquent in the payment of ten bills easily can cause a great deal of embarrassment to a dealer whose most valuable asset is his credit standing with the wholesale houses. He can maintain that credit standing only by paying his bills promptly, and he can't do that unless he can collect his own bills promptly.

A dealer's annual profit is made, not from the, say, 20 per cent that he marks up his merchandise, but on the number of times per year that he can turn over his capital at that rate of gross profit. For example, if he can turn his stock over three times a year at a 20 per cent profit for each turnover, he will have a gross profit at the end of the year of three times 20 per cent, or a total of 60 per cent on his invested capital.

Please note that this is gross, not net, profit. Out of that gross profit he must pay every dollar of the amount it costs him to do business and if he has ten or fifteen per cent left for himself at the end of the year, he is doing well; in fact, much better than the average.

Proof of this statement is found in the records kept by the financial agencies which show that, out of every hundred men who go into the retail business, more than ninety of them fail and lose all they put into it.

Now with a dealer's profit dependent upon the number of times per year that he turns his capital over, it is plainly apparent that he must make his collections promptly. In other words, he can't turn his money it must pay it to him so he can use it.

Take the matter of the dealer's cash discounts for example. Most merchandise is sold to the dealer on terms of 30 days net, or 2 per cent discount if the bills are paid within 10 days from date of invoice.

Assuming that the dealer makes his purchases and settlements monthly, as most of them do, and that he takes his cash discount every month, this would mean that he would take 2 per cent twelve times per year, over if somebody else has it, therefore those who have which would amount to a total of 24 per cent on his annual volume of business—a nice little profit in itself. As a matter of fact, if the dealer could have for himself nothing more than the profit he makes on his cash discounts he would be pretty well satisfied.

You may be inclined to take the position that this is the dealer's troubles, not yours. But is that strictly true? Isn't it to your interest for the dealer to get enough out of his business to repay him for investing his money and giving his time to maintaining a stock of materials that will be ready for you whenever you may need any of them? Remember, the dealer is the man who brings from the distant cities all the materials you need, pays his own money for them and holds them in his stock, ready for you when you need them.

The dealer must earn a certain sum each year or go out of business. He has his own family to support, and if he can't get his living out of the 24 per cent of cash discounts that he may be unable to take, he must get it out of his other gross profits. In other words, if your tardy payment of bills loses the dealer his 24 per cent per year, he must add that amount to the cost prices of his goods and you must pay it.

You may say you are not forced to buy from that dealer, but that won't let you out, because the dealer who does take his cash discounts bases his prices on the prices of his competitors who are unable to take their cash discounts, therefore, no matter what dealer you buy from, you will pay in the end.

Business today is conducted on a perilously close margin of profit. A dealer, when he starts his business, must make an estimate in advance as to what his overhead will be, how often he will be able to turn his stock over, how much his credit losses will be and what other elements he must take into account in order that he may close each year without his balance showing the red figures of net loss. A little miscalculation frequently will turn the scale. Slow collections of outstanding accounts are the most common of these miscalculations. It is important that you do your best to see that the dealer who serves you is not thus hampered on your account.



Mr. Wiley's store where he personally recommends Alabastine and sells it to his customers.



Mr. Wiley's home done throughout with Alabastine.

Mr. Frank Wiley, like thousands of other good Alabastine dealers, not only sells Alabastine in his store but uses it in his home. Such dealers are better equipped than others to talk and sell Alabastine to their customers, having first-hand information relative to its merits and the advantage from its use. Many dealers who are selling these materials tell us that they SELL these goods but USE Alabastine in their homes and buildings. Why?

Joking Aside

Bagster was one of the best of commercial travelers and it was his proud boast that he could sell his goods anywhere. He never allowed any trifle like rudeness or inattention to disturb him. Calling one morning on the manager of a large store, he opened his grip, spread his catalogues on the desk, and began an oration on their merits. He had barely got three words out of his mouth when the manager swept the whole of the lot through the window into the street, caught Bagster by the collar and threw him down the stairs. Arriving below, Bagster dashed into the street, gathered up the scattered pages, climbed the stairs again, and pushed his way into the manager's room. "Joking aside," he gasped, smiling amiably, "what do you think of these tools?"

What's the Matter With North Carolina

North Carolina's agricultural output exceeds all the states of the Union save twelve, running well over four hundred millions last year.

North Carolina farms are valued beyond a billion and a half.

North Carolina has over five million spindles in her cotton mills.

North Carolina has the largest tobacco manufacturing business on earth.

North Carolina's manufactured output exceeds a billion dollars a year.

North Carolina has over six hundred millions invested in manufacturing establishments.

North Carolina has developed three hundred and fifty thousand hydro-electric horsepower.

North Carolina has more than five thousand miles of railway trackage.

North Carolina has more than three hundred millions in cash on deposit in her banks.

North Carolina has its best homes and public buildings decorated with Alabastine.

"Business is sensitive; it goes where it is invited, and stays where it is well treated."

Making a Sale

Two factors are necessary in making a sale, the customer and the merchandise. You should know all about your merchandise before the customer comes in, so that while talking you can get a slant on his tastes and character.

You never see a top-notch salesman who is not an expert at "sizing up" people.

A Comma That Cost $2,000,000

The insertion of a commo once cost the United States Government the sum of $2,000,000. The story goes: About forty years ago the United States Congress, in drafting the Tariff Bill, enumerated in one section the articles to be admitted on the free list. Among those were "all foreign fruit-plants." The copying clerk, in his superior wisdom, omitted the hyphen, and inserted a comma after "fruit," so that the clause read "all foreign fruit, plants, etc." The mistake could not be rectified for about a year, and during this time all oranges, lemons, bananas, grapes, and other foreign fruits were admitted free of duty, with a loss to the Government of at least $2,000,000 for that year.

"What is heredity?"

"Something a father believes in until his son begins acting like a darn fool."

Bellhop (after guest has rung for ten minutes): "Did you ring, sir?"

Guest: "Hell, no! I was tolling; I thought you were dead!"—Wasp.

The End of a Perfect Day

Wife (upstairs)—"Henr-ee!"

Husband (downstairs—"Yes, my love."

"Did you wind the clock?"

"Yes, m'love."

"Did you lock the front door?"

"Yes'm."

"Did you lock the back door?"

"YES."

"Did you lock the garage?"

"Yup."

"Did you hang the key up in the kitchen, back of he hot water tank?"

"Yes."

"Did you lock the back door again after you came rom the garage?"

"Yes'm."

"Did you bolt the cellar door?"

"Yup'ee!"

"Did you cover up the birds?"

"You know it."

"Did you move the goldfish into the dining room, where it is warmer?"

"Absolutely."

"Did you bring in the porch mat, so it won't be nowed on?"

"Positively."

"Did you put the milk bottle out?"

"Certainly."

"Did you put some money in it with a note saying we were out of tickets?"

"Yes, dolling."

"Did you lock the back door again after you put the nilk bottle out?"

"YES!"

"Did you put the cat out?"

"Yup."

"Well, for Heaven's sake come upstairs and go to bed. What have you been doing down there all this time, anyhow?"

Ole Knew Advertising

Ole lived in that part of the Mississippi Valley known to be attractive to the Scandinavian people and had been solicited to join one of the churches without effect.

He was finally induced to go and hear the new minister once or twice, with the understanding that if he did not approve he would not be bothered any more.

"Well, Ole," said his friend, the Monday after Ole's visit to the church, "how did you like it?"

"Vaal," said Ole, "Aye tank it bane just damn advortisin' scheme. Preacher all tame talk about Sant Paul—never say vort bout Manyapolis."

A New Model

A small boy entered the Union Savings Bank the other day and walked up to Ed. Romer. "Mister," said he, "I want a check book for a lady that folds in the middle."—Cincinnati Rotary Rays.

Treating Water Stains

Alabastine Company.
Gentlemen:

A short time ago I had a room to Alabastine. The ceiling was badly stained. I mixed a package as usual then took one ounce of LePage's glue, dissolved it in hot water and added that. Then I took some plaster of paris dry, wet the brush with Alabastine, laid it on the dry plaster and covered the spots, let it stand one hour then finished the job with one coat and it came out as clear as a bell.

I get a lot of good ideas from Brush and Pail.

A. A. LANCE.

Help! Help!

"Now," said the nervous old lady to the druggist, according to the Kansas City Star, "are you sure you have that medicine mixed right?"

"No, ma'am," said the conscientious apothecary. "I wouldn't go so far as to say that, but I've got it mixed the way the doctor ordered it."

Of Course

Of course—if you are satisfied with your business and do not want to be bothered with additional business you won't be interested in the work of your competitor. But the chances are he knows and you know just what is going on in your respective establishments. If you don't, you're asleep, and if he doesn't you're lucky.

Explained

The recruits were lined up for inspection, when the officer observed with amazement that one of the privates was minus his hat and coat.

"Where's the rest of your uniform?" he demanded fiercely.

"In the barracks, sir," replied the private.

"Then go and get properly dressed at once," was the stern command.

The man dashed off, and a few moments later returned with his coat on, but still without his hat.

"Where's your hat?" roared the officer.

Back went the man, and soon appeared again with hat and coat complete. The officer looked at him for a minute. Then:

"What have you done with your rifle?" he bellowed.

"Left it in the barracks, sir," was the answer.

"You're a fine soldier, shouted the other. What were you before you enlisted?"

"Plumber's assistant, sir," was the all-sufficient reply.

Barely True

"Why do you seem so fussed, Jane?" her friend asked.

"Oh, I always feel self-conscious in an evening gown," said Jane.

"Sort of all dressed up and no place to go?"

"No—nothing on for the evening!"

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Brush

and

Pail

You can teach a Parrot to say "just as good" but he won't know what he's talking about.

The "just as good" product is an attempted imitation of the "real thing".



The trade mark that protects the "real thing"

November--December

1923



Lift the Color Sheet for Exact Formula.

A Good Brush FREE

This high grade 7-inch all bristles wall brush FREE.



How to Get the Brush

Any practical man when he uses 900 pounds of Alabastine and sends us 180 of the large words "Alabastine" like this design cut from the 5-lb. pkgs. only larger face of the will receive one of these brushes. by mail or express, all charges prepaid.

Alabastine
The Sanitary Wall Coating

By using 500 pounds of Alabastine and sending us 100 Labels as above you will receive $3.00 in cash.

By using Alabastine in large office buildings, churches, schools, courthouses, sanitariums, etc., you can soon accumulate sufficient number of these Alabastine labels to secure brushes or cash as you may desire.

Alabastine Company

Grand Rapids, Mich.

Color Suggestion
for Dining Room

On Color Sheet Shown Above

Ceiling and Frieze—No. 26 Alabastine.

Stencil No. 434 on Frieze in 6 parts; No. 16, one part No. 7 for leaves and vine and three parts No. 2 and one part No. 6 for grapes.

Wall—Two parts No. 64 Alabastine and one part No. 32 Alabastine.

This design is hand colored and made by brushing Alabastine on paper to show color.

Lift the Color Sheet for Exact Formula.

The Clerk Who Looks Like a Total Loss

O. T. FRASH

In at least one of these articles, I'm admonishing the retail clerk to take his profession seriously. But that doesn't mean that I'm wishing on any clerk a cold and cheerless countenance or suggesting that he classify the pleasantries of life and business as frivolities to be avoided. Your profession isn't so serious as all that. Cheerfulness, properly expressed, is contagious. It greets the customer with a smile of genuine welcome—not the hypocritical smirk that disfigures the face, but the sunshine of hearty goodfellowship that warms the heart and makes the caller glad he came.

Carry your cheerfulness further than the smile. Back it up with eagerness to help. A friendly word or two costs nothing, takes little time and pays big dividends. The customer will buy more in an atmosphere of cheerfulness than in one of gloom. And he'll be easier to please, and certain to come again.

The clerk who looks like a total loss is headed for just about that state of affairs and if he continues along that line he'll soon reach his destination. The main thing is to feel cheerful. Then you'll look the part without any effort.

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